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THE

Art Digest

V. 17
#7



Self Portrait: Rembrandt

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January 1, 1943 25 Cents

THE NEWS AND OPINION OF THE ART WORLD



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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased" compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Nineteen Forty-Two

WITH all the returns now in, it is evident that 1942 was an off year in American art, the reason being, of course, the effect of total war upon cultural activity. There was much whistling in the dark, the art world as a whole tried to carry on; the spirit was willing, but our minds were on the daily headlines. We knew that if the main battle was lost, art and all the other things that are essential to full living would not matter. Art, we sensed, was important, but not that important.

The year opened on one of the darkest moments in American history. Softened by vapid pacificism (we made the world safe for international bankers) and national gullibility (scrap iron to the Japs), we arrived at our crucial test with our collective pants down. First England and then Russia held the fort, while Americans listened to the blatherscathing of Wheeler, Lindbergh and Fish. Then the blow fell.

Civilians, not knowing the diabolical success of the Jap raid on Pearl Harbor, querulously asked, "Where is the navy?" as our admirals prayed that the Japs would not realize in time our weakness. Bataan, under MacArthur, held out for weeks in a hopeless cause. We didn't yet know it, but we were hitting against big-league pitching. One by one our Pacific bastions became new alamos. We were paying the price of appeasement. It was a period of uncertainty, strain and confusion, and, naturally, the artist reacted to his environment. Hundreds of them solved their problem by entering the armed forces; others, prevented by circumstances, had to remain artists. A few accepted the challenge by doing the best work of their careers; most of them failed.

That was the first nine months of 1942. Since then have come North Africa and the six-pronged Russian offensive, as the might of the United Nations began to roll toward victory—maybe this year, maybe next. Americans, at last fighting for survival, united as never before—the picture of national solidarity being broken only minorly by blind individuals who swallowed the Hitler propaganda line of racial prejudice. The period of waiting is now ended; it is, to quote Churchill, the end of the beginning. And art is looking up; a feeling of optimism is in the air, not the kind that blinds us to the struggle ahead, but one that lends the strength of inner confidence.

Looking back, it may be said that the most art important event of 1942 was the union of the many, and often warring, artist organizations into one holding company, called Artists for Victory. Established to aid the war effort (how I hate that feeble expression) and to help the artists to survive, this group sponsored a notable war poster exhibition, commissioned a sculptural symbol (won by Thomas Lo Medico but vetoed by Mayor LaGuardia), and organized the huge and exciting exhibition of American art now at the Metropolitan Museum.

With the exception of the Carnegie International (interrupted for the second time in its long history by a world war), the national salons continued to appear on schedule. To be noted in these large exhibitions was the dearth of war

subjects and the subsiding of the art for subject sake school. Qualitatively higher, if not as inclusive as the Artist for Victory show, was the Virginia Biennial staged by Director Thomas Colt just before he rejoined the Marine Corps. Purchase honors went to Charles Burchfield, Bernard Karfiol, Theodore Polos and Karl Zerbe.

The Pennsylvania Academy's 137th Annual proved that the state of the nation's art is inherently healthy, with strength aplenty to survive the sober days ahead. Honors went to Joe Jones, Douglas Gorsline, Janet de Coux, Eugene Trentham, Faye Swengel and Ivan Le Lorraine Albright (*That Which I Should Have Done, I Did Not Do*, previously honored at the Corcoran Biennial and subsequently awarded first medal by Artists for Victory).

Because of restricted transportation, the Chicago Institute annual was for the first time in 50 years an all-invited show, and comprised a well-selected cross section, as usually happens when responsibility of judgment is centered. Edward Hopper, with *Nighthawks*, took top honors, followed closely by Alfeo Faggi, Peppino Mangravite, Raymond Breinin, Julian Levi, Thelma Slobe, David Bekker and Sidney Laufman.

Outstanding event in the old master field was the gift of the famous Joseph E. Widener collection to the National Gallery in Washington. Valued at \$50,000,000 and containing such choice gems as Rembrandt's *The Mill* and Raphael's *Small Cowper Madonna*, this princely donation to the nation richly augmented the previous gifts of Andrew W. Mellon and Samuel Kress.

Two new museums were opened during the year: the beautiful Cranbrook Museum outside Detroit and the Swope Art Gallery in Terre Haute, Ind. The Swope Gallery, indicative of the continuing decentralization of art interest in America, is guided by the very sound policy of a small museum investing in the art of its own day. The brilliant opening exhibition included 26 living American acquisitions. The National Academy, founded when John Quincy Adams was President, opened the doors of its swank new Fifth Avenue home, a gift of patron Archer M. Huntington. To celebrate the event the Academy presented an exhibition of 322 items, called it "Our Heritage."

Director Charles Sawyer of the Worcester Museum presented one of the most exciting and stimulating exhibitions of recent years, a carefully picked 50-exhibit show surveying a "Decade of American Painting, 1930-1940." It was a successful summing up of the period that witnessed the rebirth of native art expression, following the foreign entanglements of the twenties. Four of the history-making exhibits: Grant Wood's *American Gothic*, Peter Blume's *South of Scranton*, Walt Kuhn's *The Trio* and Doris Lee's *Thanksgiving*.

The Art Institute of Chicago, in collaboration with the Museum of Modern Art, traced the evolution of the art of Henri Rousseau. Unattained objective was to prove that Rousseau, greatest of the modern primitives, was not a primitive. Dr. Albert Barnes, shrewd, not to say profane, collector, achieved one of his life ambitions by buying Renoir's *Mussel Fishers of Berneval* from Durand-Ruel for \$175,000.

The Museum of Modern Art, often criticized as *chi chi*, threw the weight of its power behind "18 Artists from 9 States," an unintentional recognition of the better aspects of regionalism. The states and artists represented were: Texas (Everett Spruce and Octavio Medellin), Missouri (Fletcher Martin), Illinois (Raymond Breinin, Francis Chapin, Mitchell Siporin), Massachusetts (Hyman Bloom, Jack Levine), California (Emma Lu Davis, Helen Lundeberg, Knud Merrild, Donal Hord, Charles Howard, Rico Lebrun), Michigan (Samuel Cashwan), Oregon (Darrel Austin), Pennsylvania (Joseph

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THE READERS COMMENT

Collector Defends Wood

SIR: I feel sure the reason you published Miss Dorothy Odenheimer's review of the Grant Wood Memorial Exhibition in Chicago was that you hoped it would provoke a storm of protest—controversy being your meat.

At first glance the article seemed devastatingly clever, but on second thought it appeared superficial and inconsistent. The author sets out to prove the show utterly dull and lacking in any emotional tug, yet the very violence of her attack contradicts her contention. At one moment she accuses the artist of being photographic, and the next says he reduces everything to the same monotonous formula.

To dismiss the superb design of *Midnight Ride of Paul Revere* with the epithet "too-cute" is silly. I am surprised that anyone so clever as Miss Odenheimer would have to fall back on such threadbare and hackneyed phrases as "photographic" and "gift shop art." And if she is going to eliminate all pictures with slick surfaces and clean cut lines from the field of fine art, she is really taking on a job.

Show me an artist who does not have a formula. What is an artist's style but a formula of sorts? One of the most monotonous shows I ever saw was a whole gallery of superb J. M. W. Turners.

I cannot quite fathom the standards of Miss Odenheimer's taste. Her article makes it quite clear that she does not like Grant Wood, which is her privilege. But her vicious method of attack leads one to suspect that the basis of her dislike is that she does not understand his language—is deaf to his rate of vibration as it were and resents her limitations.

—BOYCE A. GOOCH.

Ed.: Mrs. Gooch loaned *Midnight Ride of Paul Revere* to the Grant Wood Memorial Exhibition at Chicago Art Institute.

Sorry

SIR: In the Nov. 15 ART DIGEST you have an item headed "Allison Wins Shaw Prize." It then goes on that Edw. A. Allison, etc. wins above prize for a lithograph. My name is Edw. A. Wilson and it has been kicking around in the art game for about thirty years and I am writing to ask you to make the correction as soon as it is convenient.

—EDWARD A. WILSON,
Jackson Heights, N. Y.

The Folks Back Home

SIR: There is something always very pleasing to the "folks at home" to read about local activities in a nation-wide publication. On this score your article on our Portrait Show accomplished just that.

—BURTON CUMMING, Director,
Milwaukee Art Institute.

A Tie With the Past

SIR: The war has made drastic changes in my life, but one of the finest ties I still have with my former world is the fortnightly arrival of THE ART DIGEST.

—CAPT. LESLIE CHEEK, JR.

Co-Operation

SIR: It is co-operation such as you have given us which helps to put over what the museums are trying to do in difficult times.

—WALTER SIPLE, Director,
Cincinnati Art Museum.

Helen Boswell; Business Manager, Edna Marsh; Circulation Manager; Marcia Hopkins.

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Widener Collection Officially Opened

THE WIDENER COLLECTION, finally installed in the National Gallery, Washington, D. C., in rooms optimistically reserved for it from the start by the nation's most richly endowed treasure house, opened officially to the public December 20th at 3 P.M.

Although Joseph E. Widener had long hinted that his \$50,000,000 collection of old masters, which was begun by his father and continued by him over many years, might come soon as a gift from him, the museum opened with fanfare in March, 1940, with only the two birds in hand: the extensive Kress, and famed Mellon, collections.

In August, 1942, legal entanglements having been smoothed out and the Pennsylvania gift-tax law satisfied, it was announced that the 76 Widener paintings, the sculpture, tapestries and art objects (which alone could have formed a museum of world importance) would indeed occupy the rooms originally designed for it.

By late December, the Widener objects of art and sculpture were installed on the ground floor, the paintings interspersed among the other exhibition galleries to preserve the chronology of the various schools of painting represented. For example, to the magnificent array of Rembrandts in the Mellon collection, have been added such famous pictures as *The Mill* and the *Self Portrait* dated 1650 (see cover of this issue).

Among other single triumphs in the Widener collection are *The Small Cowper Madonna* of Raphael, Titian's *Venus and Adonis*, the splendid El Greco *St. Martin and the Beggar*. Highlight of the sculpture collection is Donatello's *David*; of the art objects section, the *Chalice of the 12th Century* from the Saint Denis monastery; Renaissance jewelry attributed to Benvenuto Cellini. (See ART DIGEST for September 1, 1942.)

Something in last week's announcement of the opening of the Widener sections brought again to mind the fact that the National Gallery made its debut under the shadow of war. It was nearly two years ago that President Roosevelt proclaimed the socially important evening a black tie affair in deference to the less than gala condition of the world.

Now, through conscious effort on the part of Director Findley and his staff, the Gallery readied the Widener treasures for exhibition by a Sunday afternoon. Announced that this was done to "make it possible for the many servicemen and war workers, to visit the collection during the Christmas season."



Environs of Paris: COROT

Metropolitan Shares Riches With Milwaukee

THE ECONOMIC LAW of gravity is such that the big get bigger, while the small tend to get smaller. Business gravitates toward the huge corporations. In the same way, and operating by the same law, treasures move almost exclusively in the direction of the big museums. Most of these institutions have, besides their choice central collections, many collections of secondary importance that seldom see the light of day. Across the fence are small institutions, unblest by purchase funds and great donors, that possess but the barest outline of a collection.

One of the nation's big museums—the Metropolitan in New York—has at last

done something about this unfortunate but perfectly natural disparity. The Metropolitan staff, working in conjunction with Burton Cumming, director of the Milwaukee Art Institute, combed its expansive reservoir of art and selected more than 150 paintings, sculptures, tapestries and ceramics which are now on loan exhibition at the Milwaukee Institute, where they will remain for from three to five years.

One of the first major long-time museum-to-museum loans in American museum history, this public spirited step by the Metropolitan brings to Milwaukee items that range in date and country of origin from Ancient Egypt to 19th century France. The loans, all of which are on view *en masse* during January, will give many Milwaukeeans their first glimpse of the art of some of the great periods of the past.

In sculpture, the loan stretches all the way back from Rodin through the Renaissance, the Gothic and Romanesque periods, through Rome to the fourth Dynasty in Egypt.

The paintings include a tightly painted *Story of Joseph* by Da Faenza; an exquisitely wrought *Madonna and Child* by Lorenzo Monaco; and another *Madonna and Child* by Guiliamo Bugiardini. Three excellent French canvases are Courbet's sturdy *The Brook of the Black Well*, Corot's sunny *Environs of Paris* and Millet's monumentally simple *Woman with a Rake*. From the Lowlands, landscapes by Van der Heyden and Ruysdael, a *Winter Scene* by Van de Cappelle and a *Country House Near the Water* by Jan van Goyen.

Woman with a Rake: MILLET





Daumier in His Studio: DAVID BURLIUK

David Burliuk, 60, Has a Birthday Party

AT A SUNDAY PARTY on December 20th, surrounded by his latest paintings, David Burliuk entertained at the A.C.A. Gallery about as many friends and well-wishers as could crowd into two exhibition rooms. Sixty years of life (very busy ones) were celebrated by the hanging of sixty paintings. As the genial host waited personally upon his guests, serving them Rhine Wine, Port and Sherry from large decanters, there was little indication of the storms this veteran artist had relished in days gone by.

In 1914, for instance, the Russian-born painter, who had at least passed through art schools in Kharkov, Kazan, Odessa, Munich, Paris and Moscow, helped found the "Futurist School in Russian for Propaganda of Futurism." As a result of this impudence, he was expelled from the great Moscow Art Academy and subsequently arrested.

Before that, Burliuk was a member of "der Blaue Reiter," together with Kandinsky and Franz Marc. Never daunted in his wish to spread the gospel of the new art movements with which he allied himself from time to time, he lectured throughout Russia, where his work was being acclaimed, and in Germany and France. And after 1918, he spread the world still further—into Siberia, China and the Pacific Islands.

Living in the United States since 1922, Burliuk enjoys recurrent one-man exhibitions in New York art galleries, chugs around the country in a camping-equipped automobile, makes paintings of all he sees. Paintings in his birthday exhibition are date-lined: Texas, New Mexico, Staten Island, Pelham Bay, Arizona.

A man of many manners, Burliuk holds to all of them—abandoning no effect or method of painting, once he has found it out. Probably his most arresting picture is a watercolor called *Struggle of Our Allies*, a landscape spread through by a very blue Mediterranean, on one bank of which lie brok-

en Greek statutes, on the other stand a Dutch windmill and Russian thatched cottages; in the distance, ruins of London. Cattle graze undisturbed in a green foreground shared by a gaily dressed Russian peasant girl. Not specially successful as a painting, it attests to the well of originality from which the sixty paintings spring.

Burliuk's "old master" manner of deep glazed colors, meticulously laid on, is employed in several portraits of Botticellian women and in two little canvases, *Daumier in His Studio*, and *Corot in His Landscape*.

In the big blob style, wherein he uses a full ration of oil pigment straight from the tube, Burliuk has achieved two whirling good landscapes: *On Staten Island*, peopled by his little dwarf creatures; and *Derelicts*, referring obviously to both men and abandoned boats in the picture, perhaps the most effectively canvas in the show. *A Harvest Song* and *Hot Springs, New Mexico*, doubtless made on the spot, are acceptable landscapes by anybody's measure, filled as they are with pale golden sunlight and airy distances. The turbulent and noisy Burliuk manner lets up in the case of these.—M. R.

Birth of the Paper Bag

Since Anatol Shulkin's mural was unveiled in the lobby of the Canajoharie (New York) Post Office, citizens of that town have come to know that that modest, but indispensable article, the paper bag, was invented during the Civil War by one of their own townsmen.

Shulkin has taken this historic fact as the subject of his Washington-commissioned mural, and gets all the drama out of the big moment of demonstration possible, if not a lot more than seems likely. The central figure, James Arkell, inventor, goes through an abra-ca-dabra with the new national carry-all while field nurses bandage wounded soldiery with the now released cotton.

Corcoran to Invite

LIKE the coming Pennsylvania Academy Annual, the 18th Corcoran Biennial will be an all-invitation exhibition due to the lack of transportation facilities. Rather than postpone the exhibition entirely, the trustees of the gallery decided to alter its policy for the duration, after consultation with the Office of Defense Transportation. It is estimated that about 90 per cent of the shipping will be eliminated by inviting all exhibits.

C. Powell Minnigerode, Corcoran director, explains:

"The trustees very deeply regret the necessity of thus restricting the scope of the exhibition, but it is unavoidable. They are, however, confident that the artists of the country will appreciate this position in view of the circumstances, and because our chief aim is to avoid hampering in any way the war."

Always friendly towards lesser-known painters, the Corcoran will try to represent as many as possible by having the selection committee cover a number of important exhibitions all over the country. Dealers associated with artists in various regions will also be contacted in an effort to retain the scope of previous exhibitions.

Make Mine Tutti Frutti

Since the Museum of Modern Art moved into its very own building and thereby obtained the right to invite anyone it wished, its hospitality has been broader than anyone would have thought proper or decent for an art museum. They've had an awfully good time. So has the visiting public, who for 25c can and do come in and meet the house pests the museum entertains, or at least get acquainted with their art.

Just before Christmas, the Museum announced widely to the press that they had found the most peculiarly suitable Christmas feature ever to come their way, and would exhibit over the holidays the world's most beautiful shoe-shine chair and box which, they said, was "a labor of love and art" (to remind that only art comes into the Museum) by Joe Milone, Sicilian presser in a laundry, and part-time bootblack.

The *Herald Tribune* sent a reporter who found the principals there, as advertised. The fifty-five-year-old devotee of things ornate, and the stupendous, super-colossal *objet d'art*: the priceless brass, chromium, aluminum, silver, belled and tasseled, jeweled and be-ribboned and batiked shrine of wonder—the shoeshine stand. There, also, was the sculptress, Louise Nevelson, who discovered this "museum piece" and brought it to the attention of Alfred Barr, director of the Museum. All were proud. Mr. Barr loves it!

Much, much better than a Christmas tree, he calls it—or a circus wagon. "It is like a lavish wedding cake, a baroque shrine, or a super-juke box with no blank areas in the ornament." Yet, says the connoisseur, "it is purer, more personal and simple-hearted than any of these."

While the Museum staff hangs breathlessly over their latest house guest, Mr. Milone complains to the common public that he hates shoe shining.—M. R.

Kandinsky in Review

DEALER Karl Nierendorf and Painter Wassily Kandinsky have been a team since 1921, when the former presented an exhibition by the latter in his Cologne gallery. Kandinsky, way ahead of the aesthetic tastes of his time, was received hostilely, but Nierendorf persevered in his faith. He presented Kandinsky shows in his Berlin gallery in 1923 and 1926. A large body of appreciators grew up around the progressives, and hostility to Kandinsky diminished. Today Kandinsky is recognized as one of the foremost aesthetic pioneers. And Nierendorf is still presenting shows of his work.

The full sweep of Kandinsky's career is being reviewed, through January, at the Nierendorf Gallery in New York. On view are oils ranging in date from 1909 to 1938, along with watercolors, lithographs, and silk-screen prints.

The earliest oil, *Crinolines*, is representational, but the details of realism are completely subordinated to the needs of design. Composition is in a pattern of color and an organization of planes in depth. Brushstroke is quick, and the over-all effect is related in style and concept to the Fauves.

By 1913, when *Kleine Freuden* was painted, color and design were functioning within the limits of the non-objective, with the only trace of representational elements appearing in a few abstract passages.

The period 1914-1921 Kandinsky spent at Moscow. The Nierendorf show skips these years, picking up the artist in 1921 with *White Oval*.

Kandinsky's mastery of design manifests itself dramatically in *Deep Brown* (1924) and *Separation* (1926), in which color-area elements are held in exquisite equilibrium.

In later works, such as *Moody* (1930), the roots of Miro's art are seen, sometimes barely emerging. Kandinsky's art from here on undergoes a process of refinement and clarification, his design ranging from the trim and precise to the wriggly and spatially expansive. His absorption with compositional problems is revealed with great emphasis in the geometric *Stability Animated* and the less taut *Tensions Relaxed*, both painted in 1937 and both vivid pictorializations of their titles.—F. C.

WASSILY KANDINSKY



Vue du Palais D'Henry Christophe à Sans-Souci (c.1810)

Kinship of Inter-American Folk Art

IF OBJECT LESSONS continue, we'll soon be ready to concede that North and South Americans are brothers on both sides of the epidermis, as well as on all sides of the Caribbean. Inter, south, north, and such identifying terms, will vanish. The Mason-Dixon line may be more of a horizontal demarkation to good Americans (all) than the Miami meridian is to a passenger on a Pan American clipper.

The Downtown Gallery's *Folk Arts Gallery* has set about to prove that it takes more than a run-of-the-mill expert to name the origins of the dozens of examples of folk art, shown in this show. Which are early American, which Mayan, Mexican, West Indian, Peruvian, or what-American-have-you? From American collectors has been borrowed the bulk of the show, supplemented with the gallery's own finest examples of paintings and carved or cut figures. Since the Brooklyn Museum, the Modern, and the Philadelphia Museum have long looked out for pan-American native art, and single collectors, like Miss Anita Brenner and Mme. Helena Rubinstein have also, it was not necessary

to go out of the Eastern area to make the case as stated.

You will be surprised to find a Central American counterpart of the Edward Hicks *Peaceable Kingdom*, you will be doubtful which one of three diminutive ancestor portraits is not New England; you will be puzzled at the house-on-fire scenes identical of composition, but one last century American, the other a Mexican Ex Voto, painted in thanks for escape from the flames.

A young Haitian's watercolor, dated 1810, picturing the elaborately elegant Palace of Henry Christophe at Sans-Souci, is paired with a Massachusetts watercolor of a prison courtyard. It would have come nearer finding its identical twin had a Litwak watercolor (our own Brooklyn primitive painter) been paired with the *Vue du Palais D'Henry Christophe* (reproduced). Litwak could have matched the Haitian brick for brick. However, no living artists are included as this is strictly folk art. But we know and you know there's a primitive born every minute.—M. R.

Photographs by Stieglitz Enter the Modern

TEN PHOTOGRAPHS by Alfred Stieglitz, master photographer, head the list of new acquisitions which the Museum of Modern Art has put on exhibition. Selected by Stieglitz and given anonymously, these superb examples of camera art range from his student days in Munich in 1884, when photography awaited his pioneering, to the "Equivalent" series of 1935, wherein Stieglitz incorporated the essence of modern art. The keystone of Stieglitz's expression is that a photograph must look like a photograph.

Writes Nancy Newhall, head of the Modern Museum's department of photography: "Stieglitz's images are purely photographic; they can be achieved or described by no other medium. In his hands photography becomes not a cold, literal, mechanical process, but a living medium, personal and fluent, capable of

interpretations that elude the other arts. Free of the limitations of the studio, Stieglitz from the beginning has pursued his own direction often paralleling, sometimes anticipating, the movements of modern art. His work, monumental in its scope and its undeviating purpose, has already stood solidly through the fluctuating tastes of sixty years."

Peter Churchmouse in Person

The original drawings for *Peter Churchmouse* and *Gabriel Churchkitten*, two books written and illustrated by Margot Austin, wife of the painter, Darrell Austin, will be shown at the Portland Art Museum in Oregon throughout January. The children's department of the Portland Public Library will cooperate in arranging the exhibition, which will also include the dummies.



Marquesa de Fontana: GOYA

Joslyn Memorial Acquires Goya Portrait

THE PURCHASE of the famous *Marquesa de Fontana*, painted by Goya about 1804, made news all over the country when it was announced by Harold Woodbury Parsons that, upon his advice, the Joslyn Memorial at Omaha, Nebraska, had become the proud owners of the lady of regal bearing.

Resembling in some respects the slightly later portrait of *Donna Narcisca de Goicoechea*, in the Havemeyer Collection, the Marquesa wears also a heavily ornate ring upon which the artist placed his initials, *F. G.*

Francisco Goya was well known to American collectors, and valued by them, for a great many years before the American public had opportunity to become properly familiar with this greatest of Spanish 18th century artists. It was not until the Knoedler Galleries in New York held a loan exhibition of Goya's paintings and prints in Mid-April 1934 (See *ART DIGEST* for that week), that a show devoted solely to his art brought home the power of the great portrait painter and graphic satirist in anything like comprehensive manner.

Twelve important American collections supplied the works for the show at Knoedler—among them Duveen Brothers, who loaned the *Marquesa de Fontana*, and the Chicago Art Institute, which loaned six episodes in the *Capitulation of the Bandit Margato by the Monk*

Pedro de Zaldivia from the Ryerson collection.

Since that time, the Marquesa has been exhibited by the Baltimore Museum of Art in *A Survey of Spanish Painting*, which ended its study with Goya; at San Francisco in the California Palace of the Legion of Honor in 1937; and in the excellent *Art of Goya* exhibition at Chicago's Art Institute, which in its thoroughness made amends for any neglect the Spanish artist may have suffered on this side of the waters.

The Joslyn portrait comes from the collection of the present Marquis de Fontana at Madrid.

Roberts Joins Armed Forces

Laurance P. Roberts, Director of the Brooklyn Museum, has been granted leave of absence by the Governing Committee for the duration and has accepted a commission as 2nd Lieutenant in the Signal Corps of the U. S. Army.

Lt. Roberts has gone to Washington where he will be stationed for some time, it is expected. Mrs. Roberts has accepted the appointment of Curator-in-Chief of the Department of Museums of the Brooklyn Institute of Arts and Sciences, while Albert N. Henricksen has been stepped up from Superintendent to Acting Director, until Roberts' return.

Art Aids Russia

ON THE COLDEST December 20th in the history of New York's weather bureau, a crowd of 1,500 undaunted art lovers gathered at the Hotel One Fifth Avenue to bid up and buy some 500 donated works of art in an auction for Russian War Relief organized by the Greenwich Village-Gramercy Park Committee. Among the works offered were paintings by seven of the prize-winners in the current Artists for Victory show at the Metropolitan.

Although the zero weather offered a "natural" to the celebrated amateur auctioneers who took turns on the stand ("Are you cold? Think how much colder the Russians are!"), the buyers, packed uncomfortably into too small space, were buying craftily and seemed to know their art. When Howard Lindsay (*Life with Father*) mispronounced an artist's name, he was corrected by his audience in chorus. When another, misguided by an improper serial number, offered a watercolor by the wrong name, instantaneous shouts settled it for a Jo Davidson watercolor—a rare article requiring real "know" for identification.

Morgan, radio comic, volunteering as auctioneer, got more laughs than bids as his sophisticated audience seemed to like their entertainment but kept it separate from this serious business of making advantageous art purchases.

But Bernard Myers, of New York University, and Harry E. Russell, Jr. of Parke-Bernet, a professional auctioneer, made real headway in getting good prices for good things. An Alexander Brook nude brought \$225; a Burliuk oil, \$105; a small du Bois oil, \$90; the Jo Davidson watercolor, \$50; a Tromka gouache \$45; a Mane Katz gouache, \$120. A little Hobson Pittman painting of a red rocking chair fetched \$65. Watercolors went for around \$35; drawings and lithographs around \$12; silk screen prints \$5 to \$10. Auctioneer Russell broke the rule, he said, and allowed bidders, because it was for Russia, to raise their own bids. And sometimes they did! By close of day, \$7,000 had been paid and half the 524 pictures taken away by successful bidders.

Among the good-humored buyers noted were: Herman Shumlin, theatrical producer; Frances Goodrich and Albert Hackett, playwrights; Hildegarde, singer, and Mrs. Juliana Force who purchased several prints, and oils by Glintenkamp and Brook, watercolors by Stuart Davis and John Marin, for the Whitney permanent collection. The remaining paintings, which never reached the block, will come up for auction at a later date.—M. R.

Gypsy Rose Lee, Artist

Gypsy Rose Lee, stripteuse who astonished the literati by writing a best-selling detective tale, has invaded 57th Street. The actress, currently appearing on Broadway, will exhibit a decorative tray at Peggy Guggenheim's *Art of This Century*. The tray is a *collage*, a French method of cutting out pictures and pasting them on ornamental objects, and will be on view in a group show by women artists. Miss Lee is evidently an artist of diverse attainments.

Minneapolis Buys

THREE 19th century paintings have been added to the collection of the Walker Art Center by the T. B. Walker Foundation, Minneapolis. Acquired to fill the historical gaps in the collection, the canvases by Eakins, Courbet and Couture are an excellent choice.

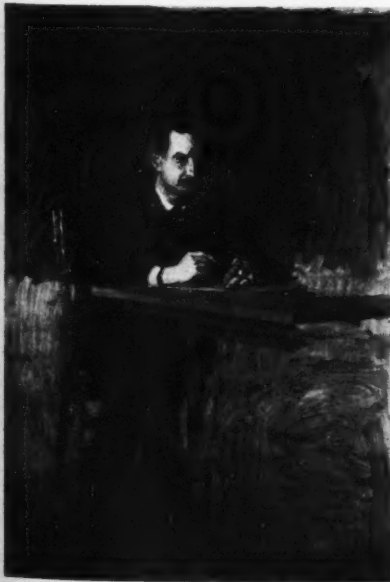
Most interesting to artists and students, as well as laymen, is the life-size *Portrait of Professor Marks* by Thomas Eakins. Purchased from the Babcock Galleries in New York, the picture is unfinished and was still in Eakins' studio in Philadelphia at the time of his death in 1916. The unfinished state of the painting clearly reveals his brilliant technique and uncompromising character delineation. The figure of Eakins' friend, who was professor of engineering at the University of Pennsylvania and associated with the artist in many of his scientific experiments, is boldly built up with a palette knife impasto, while the background is sketchily indicated by large sweeps of two tones of brown.

"The painting is not only a striking example of a great American tradition in its straightforward presentation of a personality, but it is also surprisingly contemporary in its freedom, which recalls the other two American masters of the same period, Henri and Luks," the Center asserts.

Of equal value to the collection is Courbet's *The Forest*, a casually composed, boldly-brushed picture of Autumn trees. Typical of the artist's naturalistic approach to nature, the painting is the first of a group to be bought by the museum in its plan to illustrate the creative schools of 19th century France.

The third painting, *The Fiancées*, by Thomas Couture, acquired through the Gilbert M. Walker Fund, is a study for a detail of the artist's well-known *The Enrollment of Volunteers for the French Revolution*. Catching the artist midway between his two styles, the picture was painted during his transition from the romanticism of his teacher, Gros, to the naturalism of his pupil, Manet.

Professor Marks: THOMAS EAKINS



Rebellion: JON CORBINO

Carnegie Institute Keeps Corbino's "Rebellion"

THE DRAMATIC Jon Corbino painting, *Rebellion*, which has been flirting with the Carnegie Institute since it was first exhibited there in the 1937 International and again in an all-Corbino show in 1939, has now settled down to stay. Charles J. Rosenbloom, trustee and member of the Fine Arts Committee, has presented *Rebellion* to the Institute.

Corbino evidently imagined a probable scene of the Spanish Civil War and built his painting around a moment in some remote Spanish village when two heavily armed civilians leapt to their horses, backs to the observer, and bid hurried goodbye to colorfully dressed peasants under a storm-threatened sky. Corbino uses to good effect flashes of light originating from obscure sources to allow brilliant color passages in describing the animal rumps and the bare

legs of the characteristically well-built women in the scene.

The artist has taken many honors and prizes for painting. He was born in Vittoria, Sicily, in 1905, came to this country at the age of eight. A product of the Art Students' League (where he later taught) and the Pennsylvania Academy of Fine Arts, he went on to receive Guggenheim Memorial Fellowships in 1936 and '37 and enjoy a meteoric rise to favor among young painters and new collectors. The older element also accepted him in 1940, when he was elected a member of the National Academy. His Cape Ann School of painting, which he shares with Ann Brockman and William McNulty, brings idolizing students from all over the states to Rockport, Massachusetts, every summer.

Federal Murals to Honor the Negro

CHEERING INDICATION that art is not to be nationally expendable, is found in the announcement by the Section of Fine Arts, Washington, of a competition for seven mural paintings depicting the Negro's contribution to life in America. The murals, which carry a total award of \$5,600, will decorate the public lobby and library of the Recorder of Deeds Building in Washington.

Each of the seven murals will illustrate a heroic act or deed performed by a Negro during the past 200 years. Among the famous Negroes to be celebrated in the paintings are Benjamin Banneker, inventor and astronomer who assisted in the survey of Federal Territory; Crispus Attucks, first patriot killed in the Boston Massacre; Frederick Douglass, famous orator and journalist who formed the first Negro regiments to fight for the North during the Civil War; and Matthew Henson, who accompanied Commodore Perry on his historic trip to the North Pole.

Other paintings will commemorate the bravery of Negro soldiers during the various American wars. Although Ne-

groes have been portrayed in individual murals in Washington, this is the first time a whole series will be devoted to giving the people a graphic illustration of their contribution to American life and its ideals.

The competition is open to all American artists and designs submitted may cover all or one of the murals. Awards for designs vary from \$650 to \$1,200 per mural. The paintings will be judged anonymously at the Section of Fine Arts, Washington, by a jury composed of artists Henry Varnum Poor; Captain Henry Billings; Kindred McLeary and E. Simms Campbell, as well as James V. Herring of the Howard University Art Department; Dr. William J. Thompkins, Recorder of Deeds, and Edward B. Rowan, deputy chief of the Section of Fine Arts of the U. S. Treasury Department.

Work must be submitted by March 1, 1943. Entry blanks may be obtained by writing Edward Bruce, Chief, Section of Fine Arts; Room A-29, Old Auditorium Building; 1900 E Street, N. W.; Washington, D. C.



In Memoriam: JOHN BEGG



Heroic Head: CLARA FASANO

American Sculptors Pay Homage to Rodin

THE BUCHHOLZ GALLERY, peculiarly suited to the display of sculpture, has devoted itself quite seriously this season to the stepchild medium, and given its several shows the overall title: *Homage à Rodin*, in recognition of the 25th anniversary of the French sculptor's death. Part I of this series dealt with European sculpture.

Now part II comes up, and 45 American talents have been selected for presentation. The Willard Galleries, located on the same floor, have joined in the plan, and together the galleries make a distinguished display of bronzes and stones of moderate size.

Among the well-known talents, William Zorach's *Head of Demeter*, cut direct from a Maine granite boulder, stands on the lesser end of its rolling shape like a balanced rock. Gaston Lachaise's *Floating Figure*, a dangerous looking bit of tonnage as displayed overhead in full size in the garden of the Modern Museum, appears here as a 12-inch table bronze, a handsome little piece of greatly enhanced beauty.

John Flannagan is represented by his blue stone *Early Bird*, and the sandstone *Crane* which stands on metal legs. And there's José de Creeft's *Moue* in marble, and *Etoile* in stone. Other frequent exhibitors are Archipenko and Chaim Gross, Minna Harkavy and Carl Milles, William Steig and Warren Wheelock.

But it is the many unexploited talents that makes this show particularly interesting and of these, several are so good the dual show may end by turning a few tables. Charles Cutler, of Massachusetts, has a *Mother and Child* cut in black granite in the gentlest way. The two figures are defined by pale shadows, as light as the touch of the child against its mother's shoulder. Alonzo Hauser, working in wood, this year made a *Memorial to John B. Flannagan*, a figure with bowed head and twisting hands, the folds of its garments almost satiny in their subtle convex and concave carving.

John Begg and Herbert Ferber have fashioned cubical-shaped pieces different ways . . . Begg's is a mourning figure called *In Memoriam*; Ferber's is an in-

tricately faceted pair of faces, more confused with architectural forms and ornaments, than Picasso ever achieved in his best cubist-sculpture year.

Doris Caesar not, of course, a newcomer, has a handsome portrait designated as *Head of Mrs. R.* with deep-cut eyes and flowing, animated modeling. Hugo Robus shows a terra cotta group called *The Farmer's Daughter* which, surprisingly, depicts a huge bearded man and infant girl. But his bronze piece, *Slumber*, is that young woman who washes her hair at the Modern and the Met, this time seen with a new twist.

Other relatively new talents asserting themselves with fine exhibits are Waldemar Raemisch, instructor at Providence; Henry Rox of the faculty of Mt. Holyoke College; Maria Martins, of Brazil; Henry Kreis, with a polished marble reclining woman; Adolph Dioda, with a little stone figure of a *Stag*, fallen to its knees; and Clara Fasano with a terrazzo *Heroic Head*.—M. R.

Gottlieb & Oedipus Rex

Artists working in abstractions, need never exhaust a subject. But Adolph Gottlieb, a near-abstractionist, moves on to another motif with each succeeding show.

In 1940, he had just returned from the southwestern desert country and sand color predominated in his nicely balanced arrangements; space and bones and crude implements were his props. One circus picture, albeit set in a lonesome stretch of country, came nearest to being a painting of an actual scene, nearest to brilliance of color, and last to desert the memory.

That show, and this one, both at Artists Gallery, New York, put Gottlieb among the better painters of this type. His suggested subject, this time, is mainly the myth of Oedipus Rex. Other myths and symbols, though usually literary in interest, are employed too for their plastic values. Form and color, the use of each, is still his reigning interest and it is safe to say that whatever the succeeding theme, Gottlieb will put each to excellent use in his own suggestive, impressionistic, poetic way.

Portland Celebrates

SOMEWHAT the reverse of a Rip Van Winkle experience is afforded residents of Portland, Oregon, where the art museum is staging a 50th Anniversary Exhibition.

Turning the clock back half a century, the museum has re-arranged its galleries in such a way that one section of it looks like an 1892 salon and other sections hold the very pieces of ancient art which marked the beginning of the museum's collections.

Although there must have been few present who could "remember when," many members of the Portland families, whose generous gifts in pioneer days started the museum on its long and healthy life, came to the opening and enjoyed the scene.

"The 1892 Gallery," with its Barbizon School and early American landscapes, has the appearance of a picture gallery in an early Portland home. Furthering this intended illusion are forebear furniture and bronzes loaned by long-line Oregonians. Expanding the scene are canvases of suitable date sent to the exhibit by museums around the country in deference to an important birthday. From the Metropolitan came a Bouguereau, from Boston a fine Gérôme. Buffalo sent an amusing Vibert, and San Francisco added Millet's famous *Man with a Hoe*.

For the Ancient Arts section, long retired exhibits were again installed against backgrounds of turquoise and bois de rose, such as Egyptian scarabs (the Gayer Anderson collection); Greek vases, gold jewelry and Roman bronze and glass objects (gifts of Clementine and Sarah Lewis); iridescent ancient glass, dating from the 1st to the 5th centuries.

But not only that. From out of exile came plaster casts of Greek and Roman sculpture to stand once more in the central upper hall and have their day of glory—at least until January 3rd when this unique scene will take its place again in time.

Byzantine Ivory for Worcester

The Worcester Art Museum announces the purchase, from the Nierendorf Gallery, of a little ivory relief carved about 1,000 A.D. and picturing the *Death of the Virgin*. It was formerly in the Strider Collection, Munich.

Diminutive as it actually is (measures 4 9-16 x 6 1-2 inches), the ivory has a dignity and monumentality hard to reconcile with its small dimensions, once its content and the suggested spaciousness is realized. It is not quite clear to its new owners for what purpose the very unusually, laterally composed panel, with its self frame, was meant unless it served as an ikon.

The figure of the Virgin, lying on a couch, is exactly centered in the panel. Behind her stands the majestic figure of Christ who looks upon her mortal remains while holding in His arms her soul, in the form of a young child. Centered above him is a cloud formation, and in each upper corner a winged angel. The mourning Apostles, grouped at either end of the couch, follow the symmetrical arrangement of the entire—ly formalized and very effective design.

St. Louis Buys Guston

THE CITY ART MUSEUM of St. Louis becomes, with its recent purchase of *Martial Memory*, the first major museum to acquire a canvas by Philip Guston, young instructor of painting at the University of Iowa. The canvas, reproduced below, was included in the Carnegie Institute's "New Directions" exhibition. It is now on view in the St. Louis Museum's Gallery of Recent Accessions. The purchase was made through the Eliza McMillan Fund.

Born in Canada in 1912 of American parents, Guston spent his youth in that country. He studied painting for a year at the Otis Art Institute in Los Angeles, but outside of that is self-taught. His art career, until the advent of the WPA project, was a part-time affair squeezed in between employment at a variety of nondescript tasks.

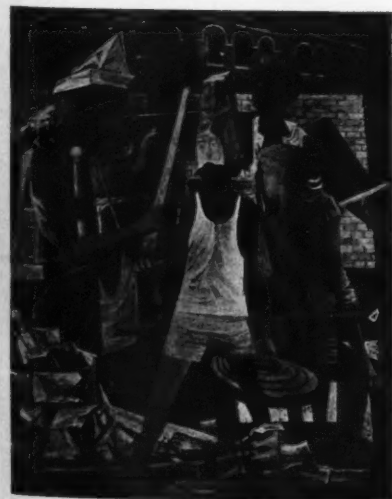
Guston, the museum reports, has turned to Braque and Picasso for guidance, utilizing their principles with "far more feeling and intelligence than almost any American."

The new St. Louis composition grew from a group of boys Guston had included in a mural executed in 1940 for the Queensbridge Housing Project. "In the mock seriousness of these boys," the museum states, "the artist has found the true image of a war-torn world, suggesting at once the tinsel glitter of martial trappings and the deep emotional crisis that forms the center of every human conflict. Thus the painting raises an every-day observation to the plane of a symbol. . . . The changing scene of the outside world has come to rest in the picture, it has been allowed to partake of the structural balance of architectural design, without losing its most important quality, that of life itself. This process of crystallizing the world of reality into a more enduring pattern is Guston's principal aim, an aim he shares with the great artists of all times."

Virginia Appoints Lahey

Richard Lahey, director of the Corcoran Gallery School of Art in Washington, D. C., has been appointed a member of the Virginia State Art Commission.

Martial Memory: PHILIP GUSTON



Planes of Antiquity: HANANIAH HARARI

Harari Exhibits Abstracted Compositions

RAILROAD SIGNALS, architectural details and other material objects afford the motifs for Harari's abstract compositions at the Pinacotheca, New York, (through Jan. 16). A distinctive workman, Harari is evidently both mechanical minded and elegant at the same time, dividing his patterns between geometric drawings and flourishing decor. He can become as interested in an air-

ship design as in a Victorian bit of elaboration.

The grandeur of the *Horn of Plenty* is juxtaposed by the stark simplicity of ships and buoys combined with fleur-de-lis, blue prints with Ionic columns. Harari's native sense of balances, is best demonstrated in *Planes of Antiquity* and *Airship and Boat Forms*. Another typical work is *Baroque Portal*.

Dallas Museum Exhibits "Time & Life" Art

THE DALLAS MUSEUM will exhibit a collection of truly up-to-the-minute paintings when, on Jan. 3, it opens a show of 42 paintings made on order for the publishers of the three nationally important magazines of news and finance, *Time*, *Life* and *Fortune*.

It was the Dallas Museum's idea, and at their request *Time & Life* publishers assembled a selection of originals, reproductions of which have appeared, or are about to appear in color, on the many pages turned over annually to art by living Americans. Public attendance is sure to be large for this show. Mystery is, why no museum has requested these paintings as a unit before.

Among the 26 by now well-known artists who will be included in the timely exhibition are: Hardie Gramatky and Tom Lea; John Atherton with his December *Fortune* cover; Henry Billings with a painting of the U.S.S. *North Carolina*; Aaron Bohrod with two Chicago street scenes done for *Fortune*; Louis Bouché with his painting of an *Electromet Plant*.

Charles Burchfield, Ernest Fiene, Vaughn Flannery, Peter Hurd, Bernard Lamotte, Fletcher Martin, Reginald Marsh, and Charles Sheeler with his *Suspended Power* series, are others who have benefitted since the inauguration of commissioned art grew into a regular picture feature.

Time's main contribution to the exhibited march of art is the Ernest Hamlin Baker portrait of Lord Louis Mountbatten, famed British Commando leader: perhaps the best of the cover se-

ries which *Time* uses to present the man of the hour in color each week. The paintings from *Life's* pages have largely to do with the war (and the earlier defense period), many of them being actual painter-correspondent jobs done on a sort of news assignment, spot reporting, basis.

One original oil and seven watercolors by Paul Sample will appear in *Life* full color in January to set forth graphically the life and duties aboard an airplane carrier and at a seaplane base.

Henry Rox's "Yearning"

The Springfield (Mass.) Museum of Fine Arts has received as an anonymous gift, a wood carved sculpture by Henry Rox, called *Yearning*. Rox is a member of the art faculty of Mt. Holyoke College and his figure is of a little boy, dropped in a childish heap on the ground, gazing up and away at a vision of some boyish heart's desire.

The museum adds the Rox figure to the four former gifts of sculptures which make up the Springfield sculpture section. *Yearning* has for companions, a T'ang horse, a bronze head of a child by F. B. Mengarini, a bronze Cambodian head, and *Goats Fighting* by Anna Hyatt Huntington.

Digest Regrets

We wish to report an error: in announcing the purchase of a painting by Aristodimos Kaldis last issue, the artist's name was mistakenly printed as Anthony Kaldis.



Early and Modern Provo: EVERETT THORPE

Provo, Utah, Installs Mural by Native Son

EVERETT THORPE, professor of art at Utah State Agricultural College, Logan, Utah, has just completed, and seen installed, a big, historically authentic mural called *Early and Modern Provo* which runs for eighteen feet along the Provo Postoffice Building lobby. The award for the Provo mural was made in Washington, judged through the Federal Works Agency, PBA, fine arts section, from thirty designs submitted by artists of those widespread frontier states, Utah, Idaho, Wyoming and Nevada.

Thorpe's mural, done in dominant browns, with a sprinkling of reds, greens and blues, ingeniously weaves into the horizontal canvas almost all the big moments in Utah's hardy life. Backed up by rugged Mt. Timpanogas, are strongly accented figures of early women settlers gathering honeydew leaves on the banks of Provo River; Indians exacting from pioneers a vow to leave the hunting grounds to the Redman; the salty Utah Lake being

found to contain fish; the figure of Jesse Knight and the famous Humbug Mine.

In the center of the painting, a covered wagon train is flanked by a procession of Latter Day Saints moving toward Provo when Johnson's army was heading for Utah. New buildings on the Brigham Young University campus where the famous BYU posture parade goes through its paces, brings the tale up to date and represents a commendable job by a progressive artist who has gained the enthusiastic following of his students. Thorpe stands for a healthy, vital element that is lately coming into the Mountain States via their universities.

The artist comes from Providence, Utah, descended from early pioneers of the state, and many of his childhood drawings still hang in the grade school house there. His first mural, done in 1939, decorates a church in Thorpe's home town.

Some People Don't Like Those Met Prizes

ONE OF THE most pointed criticisms of the prize winners in the Artists for Victory Metropolitan Museum show comes from A. Z. Kruse of the Brooklyn *Daily Eagle*.

To Kruse, the jury's "number one boner" is Alexander Calder's "enigma," which consists of a few wires suspended from the ceiling, and some thin metal leaves attached to the end of these wires. For some obscure reason this production was classified as sculpture and awarded a \$2,000 prize." Kruse doesn't know "who will have the last laugh, but this will long be remembered, for it is apt to grab more than one goat."

The *Eagle* critic continued; "The largest, worst and least important landscape which John Steuart Curry ever painted was awarded the first prize of \$3,500. Peter Blume's decorative abortion, *South of Scranton*, which has been over-publicized and over-rated since it received a prize several years

ago, was here awarded a plum of \$3,000."

On the other hand, Kruse highly approved of the \$3,000 award to Jack Levine's *String Quartette*, which has "rich color emotion, spirited movement and choice character forms."

Saving Steps

It is only human for the gallery visitor to search out immediately the prize winners in any large exhibition. To follow this trait at the Metropolitan Museum's huge Artists for Victory show requires something like a four-mile hike. Alexander Kruse, critic of the Brooklyn *Eagle*, offers an intelligent solution. He suggests the exhibition officials separate the 44 winners from the 1,418 exhibits and place them in a separate gallery.

In this way "the public would be better able to evaluate the judgments of the jury, which is frequently quite alone in its opinions."

No More K. P.

WHEN JACK LEVINE, artist, was singled out by the jury of awards as the winner of the Artists for Victory second prize—a purchase prize paying \$3,000 for his *String Quartette*—Private Jack Levine (the same) could not be reached by long distance to Fort Oglethorpe. Anxious to pass on the news to the one most concerned, before the morning newspapers spread the tale, Levine's dealer, Edith Halpert, stayed by the telephone all afternoon and evening. When the 28-year-old Bostonian finally came on the wire next morning, the conversation went like this:

"Wanted to tell you that you won \$3,000 at the Metropolitan Museum show!"

"What's that you say? I won 300 dollars?"

"No, you won three thousand dollars."

"Jees! Three Grand?"

"That's right. Been trying to reach you since five o'clock yesterday."

"Yes, I know. I've been on K. P."

Taking advantage of a few days leave due him, Levine hopped the train for New York to have a look at the Metropolitan show, and shyly spoke of the intoxicating hours in camp that followed the good news. No sooner had he hung up the phone, than mail was called at camp and a registered letter for Levine enclosed the check (all beautiful with Rockefeller Foundation signatures), in the amount reported. He went with it to the company office and asked if he might put it in the safe. The company commander knew this for one of the oddest moments in his command, and took Levine straight to the Colonel. The Colonel, who was taking a nap, awoke in a hurry, began to snap out orders:

"A man who is as gifted a painter as this one has no business in the medical corps." To the Captain: "See to it that he doesn't harm his hands."

Then the photographers from the Chattanooga papers came, and Levine was brought out of the kitchen, changed from fatigue clothes to olive drabs, combed and shined. He is not to be allowed to have dish pan hands any more. From now on he's on special duty; materials will be provided for him, and he's to decorate the Regimental Theater—free assignment. (The Colonel says a real fine arts man should not be told what to paint.)

But that night, Private Levine received congratulations at mess from the entire regiment as he dished out salad on the chow line. "They really were happy for me," he says.

Now, as Private First Class Levine, he's to receive \$4 more a month. First thing he did when he arrived in New York was to trade the Metropolitan check for \$3,000 in War Bonds of 10-year maturity.—M. R.

Marsh & Manship, Jurors

Reginald Marsh and Paul Manship have been appointed chairmen of the painting and sculpture juries respectively for the 138th Pennsylvania Academy Annual which opens Jan. 24. Although curtailment of travel and shipping space forced the Academy to a policy of exhibition by invitation only, all prizes will be awarded by jury. (Complete story Dec. 15 issue of the *Digest*.)

Cranbrook Expands

WITH the opening of the Museum of the Cranbrook Academy of Art, at Bloomfield Hills, Michigan, the school with the enviable faculty makes a tremendous addition to its facilities for teaching the practice and understanding of art to its many students.

Eliel Saarinen, president and director of the Academy, and head of the department of Architecture and Design, is responsible for the design of the modern structure which runs about 400 feet of clear cut, functional brick and Mankato stone.

Florence Davies of the *Detroit News* writes that the building "belongs wholly to the present" and that the galleries are spacious and enveloped in a cool, clear, shadowless simulated daylight, the cases being lighted magically to make objects clearly visible from all sides alike.

The east wing of the new structure is for the museum; the west wing will house the art library of 6,600 books. Galleries on the lower level will soon be opened for contemporary American and European painting and decorative arts.

Cranbrook Academy has never attempted to gather an exhaustive number of examples of art of any one period, but seeks, according to Miss Davies, "to provide examples which will be typical of the various periods in the world's history."

"Thus the collection includes examples of the ancient arts of Egypt, and fine specimens of Chinese painting, sculpture and pottery, a carefully selected group of art objects from the Middle East, and the smaller Asiatic countries, as well as pottery, sculpture, and architectural details of Greece and Rome, and a carefully selected collection of the paintings and decorative arts of Renaissance Europe."

With Eliel Saarinen, other members of the faculty are: Carl Milles for sculpture, Zoltan Sepeshy for painting. Richard Raseman is executive secretary.

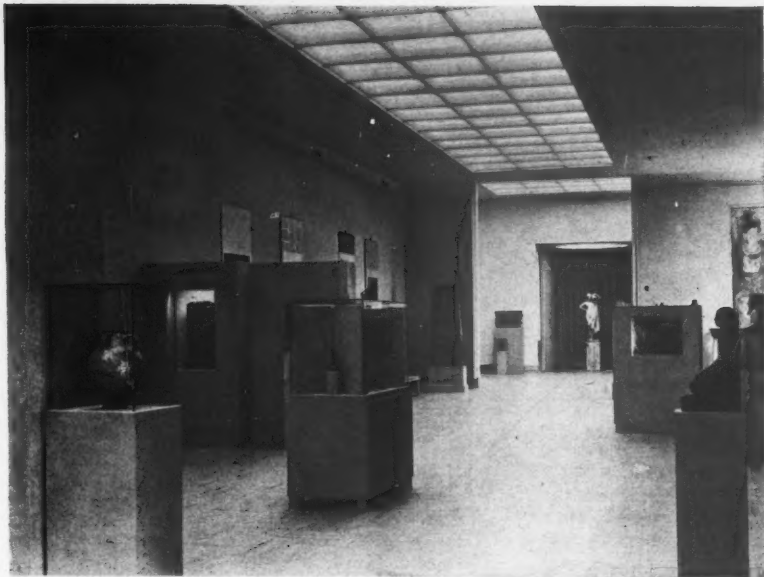
Second Annual Bombshell

An explosive group, apt to land anywhere in town—from a hired hall, to Macy's department store picture gallery and this time at a West 56th Street art gallery—was born of a newspaper controversy. So many artists wrote to Edward Alden Jewell of the *New York Times* at one time, complaining in loud and vehement language of the indifference of people to living art, that the critic was moved to dub them "the bombshell group."

Bound together, consequently, by the likeness of the color of their inks, the wordily eloquent artists formed an allied group, proceeded to let their pictures speak for them, called themselves the Bombshell Group.

The American British Art Center plays host to the group (this month through the 16th). In the announcement of the show, the exhibitors make it clear that they like their public to feel strongly about what they paint; their critics to be loud and definite about what they think. Only thing bombshells can't abide is cold water. To date they've had plenty of it from the critics.

January 1, 1943



ABOVE—One of the Handsomely Lighted Galleries at Cranbrook



ABOVE—Entrance to New Cranbrook Museum (Eliel Saarinen, Architect)

BELOW—Beautiful Cranbrook Gardens Featuring Carl Milles Sculpture





George Lane's Yellow Roses: FURMAN JOSEPH FINCK

Toledo Acquires Three Americans

PAINTINGS by Doris Rosenthal, Sidney Laufman and Furman Joseph Finck have been purchased by the Toledo Museum of Art. The pictures, which were exhibited in the museum's Summer Annual, were purchased with a fund left the museum by Elizabeth C. Mau, a retired Toledo school teacher.

Doris Rosenthal's painting, *Girl with Bananas*, is another in the artist's series of Mexican studies. "The work, which illustrates her ever vital interest in Mexican children, has aroused admiration wherever exhibited," Nancy P. Seiberling, of the museum staff, says. "A rhythmic arrangement of curving forms of arms, drapery folds, and ba-

nanas is robust and hearty, and the rich colors of the fruit provide variety in a scheme which, in its somberness, is in keeping with the pensive mood of the child," she continues.

Trees in the Pasture by Sidney Laufman illustrates the characteristics of repose and sensitive observation found in his landscape painting. "In this, Laufman catches all the sunny warmth of a summer day," Miss Seiberling states. The still life, *George Lane's Yellow Roses*, by Furman Joseph Finck is painted in a naturalistic manner, typical of the artist. Clarity and simplicity dominate, and all elements combine to present an effective quietude.

White House China

J. Edgar Butler had a rather unique hobby of collecting tableware once used in the White House. His collection, which can be said to race both the history of 19th century ceramic design and the prevailing taste of the period, has been placed on exhibition for the duration by the Columbus Gallery of Fine Arts.

A plate from the set which LaFayette presented to Martha Washington and a pair of jardinières once owned by Thomas Jefferson begin the sequence. Notes the Columbus Gallery's *Bulletin*: "Dolly Madison's taste, Franklin Pierce, James K. Polk, McKinley and Wilson are included. Mary Todd Lincoln's pattern, at least it can be assumed that she instead of her husband made the selection, is noticeably the handsomest of them all."

Art of the Orient

Paintings, sculpture and textiles by ancient and modern masters of China and India are on view at the National Arts Club through Jan. 15. Sponsored by the East and West Association and the Club, the exhibition draws upon such public and private collections as the Metropolitan Museum, Cooper Institute; Knoedler & Co.; Indusco, Inc.; C. T. Loo and Dikran G. Kelekian.

Intimate Photographs

Arnold Newman, photographer, has followed artists home for a year, photographing them before their own backgrounds. His is a clear, unfussed, straightforward view, his subject generally looking him straight in the eye.

As an exhibit, the collection is doubly interesting because he portrays men in the news, artists whose physiognomy is of interest to all art-interested people. The Brooklyn Museum's Department of Photography is showing them in the Photography Gallery until January 10th.

Among the Newman sitters are: Kuniyoshi, Reginald Marsh, Stuart Davis, Ozenfant, Chaim Gross, John Sloan, Jack Levine, Julian Levi, Fernand Leger.

Modest Masters

What happens when two master-egoists get together is recounted in this illuminating quotation from the autobiography, *The Secret Life of Salvador Dali*. Early in his career the super-surrealist visited cubist master Picasso at his Paris studio. Their conversation was brief; no punches were pulled.

Said Dali: "I have come to see you before visiting the Louvre."

Said Picasso, "You're quite right."

Newman Exhibits

A GAY SCENE of fishermen, peasants, circus and bright red apples, is set at the Estelle Newman Galleries in New York, where Joseph Newman's watercolors and gouaches are on view.

The series of five, dealing with Concarneau, are the most attractive of the lot, Newman having found material enough to his liking to make that many within 200 feet of view on one quay. Peasant women wash their clothes by the water's edge, fishermen dock their boats, bright sails bob on their way out of the harbor.

Newman also has painted *Finishing Touches*, Ringling Brothers bright red wagons on location, and shows Major Tom Thumb atop one of the wagons. The artist has a keen appreciation of design with both color and mass, so that any subject he tackles, still life, interiors, or landscape, comes off pleasantly.

Albany Has Its Lincoln

Albany, N. Y., thinks of itself as the nation's second capital and by way of also looking like it, has recently unveiled, in the main hall of the Albany Institute of History and Art, a small-sized statue (five feet high, including base) of Lincoln—the original Daniel Chester French model for the heroic statue in Washington's Lincoln Memorial.

The smaller figure has its advantages in that it bears little details of modeling not preserved in the larger figure and these intimate touches add a special quality which compensates for the relatively pocket edition size of the work.

The figure came to the Albany Institute as a gift of Mary French Cresson, daughter of the sculptor and herself a sculptor of prominence. Other works by the late Daniel Chester French include the *Minute Man* at Concord, *John Harvard* at Harvard, and the *Alma Mater* which stands before the Columbia University Library.

Pianist Exhibits Paintings

At the Artists of Today Gallery, Newark, paintings by Murray Kusanobu of Arlington are being shown. The artist was studying music at the Juillard School of Music in New York when he became aware, suddenly, that he would prefer to express himself in paint. He transferred to the Art Students League, deserting the ivories to play on canvas under the conductorship of Nicolaides, Von Schlegel and Zorach.

Kusanobu portrays the American scene and the oils, watercolors and silk screen prints in the show deal with scenes from the rock-bound coast of Maine to the sandy stretches of Florida. Though an inveterate traveler, Kusanobu always returns to Newark in the winter and has become a very active vice president of the Artists of Today group, of which he was a founder. The show will continue to Jan. 9.

Invites Oregon Artists

The San Francisco Museum of Art will show the work of 14 Oregon artists, beginning January 12, whose painting and sculpture the museum has invited.

Emotion vs. Delirium

ARTHUR MILLIER'S review in the Los Angeles Times of the California Sanity in Art exhibition (see Dec. 1 DIGEST) struck sparks from the advocates of "sane" art. Especially did they resent the parallel he drew with the little old lady contentedly rocking on her porch—even after a tornado had removed the porch. Here are the reactions of Evelyn Marie Stuart, Chicago defender of the Sanity in Art movement:

"Arthur Millier slips into one of the common pitfalls of aesthetic thinking. Like most protagonists of disturbing painting, he assumes that 'emotion' must of necessity be more or less violent, presumably none too agreeable, to judge from his closing simile of the old lady still sitting in the porch rocker after the porch has been detached from the house by the winds of fate.

"It so happens that the wide range of emotions covers serenity, contentment, a gentle joy in living and observing, awe and delight in the presence of the visual wonders of the natural world. These are just as real, and far more to the creative, than are fear, disgust, hate, indignation and anguish. The winds do indeed blow around the world, but the trade winds filling the sails of commerce and the west wind bringing rain to the fields are just as much, and as positive, phenomena of nature as are the hurricane and the tornado.

"The constructive is generally slower in tempo and more agreeable in effect than the violent which, as a rule, produces only waste and destruction.

"For this, and for another reason, the comforting and pleasant is a better theme for visual art than is the disagreeable and upsetting. Violence is tolerable in literature because you can shut the book and put it aside; anguish is endurable in music because the sound passes and dies. A picture, on the other hand, by the artless confession of being framed, announces tacitly its intention of being hung on a wall with the hopes of sticking around more or less permanently. Perhaps the interior decorators are not altogether wrong in their preference for sane pictures of a pleasing nature.

"Mr. Millier cries out for an art that 'drives,' a function better suited to sledge hammers and pile drivers than to pictures. Does the tired business man seek his home at night yearning for art that drives or art that soothes and comforts, exerting a driving effect only on the 'cares that infest the day'? According to statistics, the drive of modern life is enough to drive one crazy and maybe that accounts for modern art.

"Judging by the catalog, the Los Angeles show of the Sanity in Art group attracted artists of repute, artists who paint what they really feel like painting rather than what will be most likely to mystify the advanced critics and so rate an enthusiastic blurb in phrases no one can understand.

"Through encouraging people to buy what they enjoy, the Sanity in Art movement has done a lot to revive the almost dead trade in works by contemporary painters. All that the protagonists of modernism seem to have accomplished, if one is to credit the reports of New York galleries and auction houses pub-



Long Shadows: JACOB GETLAR SMITH

Getlar Smith Paints Bucks County

RURAL SUBJECTS are now the chief concern of Jacob Getlar Smith, exhibiting his recent watercolors at the Midtown Galleries, New York, until Jan. 18. Smith, one of the steadiest American artists, likes the life on the distant side of the tracks, where may be found bridges and brooks, main streets and mill ponds. His large watercolors done in Bucks County, Pa., are freely rendered landscapes of mature summertime—full grown trees, lush foliage and green pastures with fresh blue skies shining over all.

With emphasis on gracefully grouped

trees and rugged compositions, Smith proves his earnest interest in recording nature at her fullest. Sticking pretty much to straight subject matter, the artist also adheres to the original color of his selected theme, taking no flights of fancy with his pigments. If anything is worth painting, Smith apparently contends, it is worth painting as simply and in as direct a manner as possible with a full brush and a bright sunny day at hand, as in *Peaceful Day* and *Busar's Creek*. Smith's sincere simplicity is also at its best in the poetic *Long Shadows*.—H. B.

lished recently in the DIGEST, is to make people appreciate Antiques. It is time we started a movement, if not for sanity, at least for horse-sense in art criticism."

Art in a Zoot Suit

Another rebuttal to Arthur Millier comes from Duncan Gleason, Hollywood art director. Mr. Gleason:

"It is too bad that nowadays a painting has to wear a zoot suit and shoot the place up to get any notice in the art columns. The fact seems to be lost sight of that many paintings are intended to hang in peaceful homes where there are no hidden morons, where the furniture is not cockeyed and the architect used a T square; where no hurricane is going to rip the house out and leave a little old lady rocking in mid-air. Can there not be paintings that say, 'All's well!' and do not predict a horrible tragedy?"

"What's wrong with a little old lady sitting facing the setting sun and saying, 'God has given us another beautiful day and He will give us many more.' Paintings of things as we see them for the God of things as they are, may not make good newspaper copy, but they will fit well into a world at peace, as a surcease for the horrors that we are living through, including some so-called art."

No Art at All

Following a visit to the recent Chicago No-Jury annual, presented on the 20th floor of a Loop office building, C. J. Bulliet of the Chicago Daily News advanced this opinion: "When a genuine, even though humble, American art begins to reappear you'll notice it first in exhibitions like the No-Jury." These artists "are not imitating Picasso and Matisse, as do the 'ismists,' nor are they expressing protest against things as they exist in the dialects of the Mexican and Russian revolutionists, like the masters of the WPA school."

Never has there been a time, states Bulliet, "when a strong and sturdy independent movement in Chicago art has been more needed. The new leaders, however, will have to adopt new tactics. The old No-Juryites had to storm the high and formidable citadels of an entrenched 'conservative' art. The new No-Jury must batter down the mud walls of no art at all, except as it exists in the imagination of the upholders of dead causes."

Art in the Bronx

Oils, watercolors and lithographs by members of the Bronx Artists' Guild are on view at the N. Y. Botanical Garden, Bronx Park through Jan. 10.

Books Replace Art

THE FAMED A. E. GALLATIN collection of abstract art, housed for the last 15 years in the main building of New York University where it was known as the Museum of Living Art, last month came down by order of Dr. Harry Woodburn Chase, Chancellor, to make room for more books.

Gallatin's collection had been hung around the study hall walls where he had hoped, by the "unobtrusive approach" to break through to the consciousness of the average college student and capture their interest, finally their enthusiasm, for abstract art. That he succeeded in large measure, is acknowledged by the numbers of visiting students, from a wide radius, who annually came to view the collection as its fame spread. Now, the paintings are in storage, the space they relieve given over completely to library processing facilities hitherto carried on separately in other University buildings.

Though Dr. Chase deplored the move as just another "casualty of war," the like of which colleges and universities everywhere are sustaining on the home front, he feels that "the loss of this unique art gallery will bring some measure of compensation in immediate improvement of the University's library administration." This brings up again the burning question, so often raised these days, of how far economies should go when sacrifice of long existing cultural beneficencies, difficult to build up again from scratch, result.

Gallatin himself considers the sudden and unexpected edict "most unfortunate." He is one of the valiant folk who believe that orchestras and museums are part of civilization and their preservation one of the things for which we fight. He is conscious that a half-hearted *laissez faire* hardly suffices, but real thought and conscious study of each threat to the good things is imperative. Right now, he is sitting in his study, painting abstractions, and considering where he would like to see the collection hung again. He wants to get his pictures back on view soon.

Gallatin acquired his collection, known throughout European art circles as a unique survey of early and late examples of abstract painting, entirely out of personal funds. The collector is a descendant of Albert Gallatin, Secretary of the Treasury under Thomas Jefferson and later one of the founders of New York University.

Three years ago, Gallatin, never out of touch with European art matters, acquired, in trust for the Museum, two paintings which the Nazis had torn from the walls of German museums in their attempt to make all German art conform to the ideas of Hitler. They were by Piet Mondrian, famous Dutch constructivist, and El Lissitzky, Russian constructivist. It might have been his Cabinet member forebear speaking, when Gallatin announced, in connection



A. E. GALLATIN: BRAQUE (Drawing)

with this salvage: "In the event that some day the philosophy of Jefferson triumphs over the philosophy of National Socialism, it is proposed to restore these paintings to the museums where once they hung."

Meanwhile, the immediate Gallatin problem is what to do with *Dog Barking at the Moon*, one of the first Miros brought to this country, and with all the Picassos, Legers, Arps, Cézannes, Kleees, Brancusis, Braques, Matissees—as well as the many paintings purchased from American artists who follow the abstract tradition—which together form his collection of living art.

The accompanying portrait, herewith reproduced, is from a sketch by Braque made in the artist's Paris studio ten years ago when Gallatin was on a collecting tour. Gallatin considers this sketch a very good likeness of himself and adds that he doesn't think he has changed much in the last ten years.

—M. R.

The Blind See Victory

A sixteen-year-old Brooklyn girl, with a modern-design brilliant tempera poster submitted to the N. Y. State Commission for the Blind, won first prize in the contest held among students of the New York High School of Music and Art. She was allowed to select \$5 worth of merchandise from the hundreds of remarkable handicraft works fashioned by sightless hands of the blind of New York State.

Miss Schleifer's poster shows a blind worker weaving an American flag on a loom whose thread streams from a "V". It bears the slogan, "The Blind See Through to Victory." Second prize was won by Peter Plasencia of Long Island and third prize by Arthur Buchbinder of New York City. All three youngsters plan to make art their careers, although they expect to put in some immediate time on war jobs.

Rochester Riches

FROM A FUND given the Rochester (New York) Memorial Art Gallery by R. T. Miller, Jr., now amounting to \$75,000, the Gallery has for the last two years, made a number of important purchases of 19th Century American art.

Recently announced additions are: Gilbert Stuart's portrait of Mr. and Mrs. Russell Sturgis, bought to fill an important gap in the collection; *Trial Scene* by David Blythe, the genre painter; Winslow Homer's *Artist's Studio in an Afternoon Fog*; one of the Colt Firearms series of that recently re-discovered George Catlin; *Portrait of William MacDowell* by the master portraitist, Thomas Eakins; *Election Night* by the living John Sloan—an altogether impressive list for one museum to take on, considering that none of these works come at low figures these days.

For the section concerned with the furniture of the same period, the Miller Fund afforded the purchase of 11 examples of American furniture of the Early Empire period, characteristic of the Genesee Valley culture. These are pieces which had been on long term loan at the Campbell-Whittlesey House, an allied Rochester institution.

Through Mr. Miller's generosity, the Gallery has also acquired a superb polychromed Sung Kwanyin from the Ralph Chait collection, a Chou bronze ceremonial vessel, and a North Wei terra cotta covered cart, from C. T. Loo. From Professor Simkhovitch, the Gallery acquired an unusually rare Early Christian mosaic panel of an angel, formerly in the collection of Sir Arthur Evans, and a 19th Dynasty Egyptian relief, once in the collection of Sir Flinders Petrie.

The latest group of Rochester purchases is totally contemporary work and was made possible by the Marion Stratton Gould Fund. From the *Lending Library of American Art*, a members' activity instituted by the Rochester gallery a few years ago, has been purchased six contemporary paintings. This is in fulfillment of the Gallery's pledge to acquire paintings from the Lending Library, giving direct aid to artists of today.

The paintings bought in this manner are a Jean Charlot oil called *Lavenders*; an Adolf Dehn watercolor, *Colorado*; a typical Reginald Marsh oil called *Peoples Follies No. 3*; one by Karl Fortess of *Fire Island*; and two oils by Doris Rosenthal, the widely exhibited *Girls With Melons*, and another of her Mexican figure pieces, *Two Mexican Boys*.

This brings to nine the canvases so far acquired in this manner and, together with the earlier examples, puts this small-sized museum up into the higher brackets of purchasers of American art.

Vas You There, Goering?

In London, word has just been picked up by radio from Paris that Rembrandt's famous painting, *Man Sharpening a Goose Feather*, has been stolen from the Amsterdam Art Gallery. Though the disappearance of the Mona Lisa from the Louvre made headlines all over the world, this sort of thing, in certain quarters, is getting to be a common occurrence. New York papers gave it only filler space.

BRUMMER GALLERY

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St. Louis Obtains David Londo

THE CITY ART MUSEUM of St. Louis has added to the earlier paintings in its collections, the reverent and beautiful little circular painting of the *Annunciation* by Gerard David. The wood panel, on which the painting was done, is about 11 inches in diameter and is excellently preserved though it has come down through nearly 450 years.

Gerard David lived most of his painting years (1460-1523) in Bruges where he worked as a painter of pictures and miniatures and is known to have illuminated manuscripts. He had a large atelier of pupils and enjoyed the appreciation of his townsmen who gave him many commissions. It is recorded that he was a pious and charitable man and painted an altarpiece for the Convent of the Carmelites of Sion, giving it to the Bruges convent.

The *Annunciation* shows the Virgin kneeling in her chamber beside a *prie dieu*. To her right appears a winged angel wearing a white robe and jeweled cloak and holding a slender scepter from which floats, in decorative scroll, the divine message inscribed on a ribbon. Beautifully designed, the painting is full of deep and tender feeling, and the museum says it carries with great conviction what has been termed "a comprehensible image of purity" into our own time.

Rare Gifts to Philadelphia

TWO VALUABLE GIFTS, a set of British tapestries, famed for their historical as well as artistic value, and a pair of painted French grisaille overdoors of the Louis XIV period, have been presented to the Philadelphia Museum of Art. The tapestries, a gift of Burford Lorimer, celebrate the Battle of Solebay and bear the royal arms, the arms of Lord Dartmouth and the cypher of James II who, as Duke of York, commanded the British fleet during the battle.

The hangings are signed by Thomas Poyntz who, together with Francis Poyntz in 1667, signed the memorial for the revival of tapestry weaving in England after the Mortlake factory had been suspended. A similar set of hangings by Francis Poyntz are in the possession of the British Crown.

The twelve hour battle between the French and British allies and the Dutch is well illustrated in the hangings. One tapestry shows the position of the allied fleets at dawn, while another pictures the engagement as seen from the shore. W. C. Thomson writes in *Tapestry Weaving in England*: "The craftsmanship shown in these tapestries is excellent. The sea is rendered in tones of indigo, with yellowish-grey lights, which are also used for the sky, while the vessels are yellow and brown."

The two French paintings, presented by Mrs. Morris Hawkes who recently gave the museum her collection of French soft-paste porcelains, are done in the style of antique bas-reliefs. Painted before the period became severe, they are in the height of the playful, classical fashion. The artist, Pierre Sauvage, is the author of the overdoors at the Palace of Compiègne.

Melanesian Art Given to Columbus

OHIO'S Columbus Gallery of Fine Arts has in one sudden step edged into the ranks of institutions owning important collections of primitive art. The step, made possible by the gift of the Edward Bradford Titchener Collection, pushes back the artistic boundaries of the museum's possessions. It brings to Columbus striking examples of Melanesian art that originated on the obscure islands now blasted into the world's headlines by the fierce fighting in the South Pacific.

Collected over a period of years by the late Dr. Edward B. Titchener of Cornell University, the group ranges from a Coptic limestone relief from Egypt (5th-6th centuries A.D.), to Javanese and Indo-Chinese sculptures, African drums, aboriginal Australian wood carving, and sculpture and drums from battle-scarred New Guinea. Dr. Titchener, an eminent psychologist, was also an anthropologist, and his collection is as notable for its ethnological as for its aesthetic value.

Nine sculptured funerary portraits—simplified, compact and taut-surfaced—are outstanding and, coming originally from New Ireland, which borders on the Solomon Islands, of topical interest. One is a wood engraving with cowrie shell eyes and gesso hair; the remaining eight are in chalk. Of them the museum writes: "They show a penetratingly psychological approach to portraiture within the limits of an abstract aesthetic. . . . The sculptural personality of the figures suggests a highly developed craft tradition."

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AMERICAN BRITISH ART CENTER

FIFTY-SEVENTH STREET IN REVIEW

By HELEN BOSWELL

CHRISTMAS has come and gone. Considering the milling mobs, the jostling shoppers, the festive occasion has lost little of its spell, even if heartaches have come to many a home. Admittedly there was a sombre note, but illy concealed by forced gayety, and one wondered just where art fit in times such as these. The biggest lull of the year comes at this time with most of the galleries concerned with bargain-priced holiday shows and the remainder of the display centers sensing that the time isn't right to launch any new winter enterprises. There remains little for the critic actually to report, since good shows at this point almost hit a rationing point. However, the hiatus does give a breathing spell, and now that the holidays are over art will begin to bloom again.

Bridging the gap of inactivity are the continuing Artists for Victory show at the Metropolitan, the portrait survey at the Modern Museum, and one-man shows by David Burliuk (unappreciated veteran), Frank Kleinholz (appreciated newcomer), Karl Priebe (young imaginative painter), the abstractionists, Harari and Gottlieb, Angna Enters (annual exhibitor) and Jacob Getlar Smith, whose watercolor drawings claim the admiration of fellow artists.

Imaginative Karl Priebe

Until now, New York has not had a chance to become acquainted with the distinctive talents of Karl Priebe, for this 28-year-old artist has been working modestly in the Mid-West, winning local recognition. Priebe's first New York show is being held at the Perls Gallery, where his lightly fantastic canvases may be viewed during January.

A far cry from the usual Midwestern portrayals of dilapidated barns, soil erosion and stooped farmers are these delightful flights of fancy. Priebe's smooth creations of charming animals and wistful ladies are developed in muted tones with emphasis on twilight

blue. With an exquisite touch and a lyrical otherworldliness this young artist portrays whatever strikes his imagination from a playful weasel to a carnival performer. Priebe's sophisticated decor is especially effective in the still lifes, the pensive figure subject *Dream of Policy*, the study of a lone Negro boy against a blue background called *The Harbor*, the exhibit called *Nostalgic Night* and the weasel series.

The family of Milwaukee-born Priebe has lived in the same place for generations. Except for studying at the Art Institute of Chicago, he has not gone very far afield, cosmopolitan as his art may seem. After teaching art and art history, young Priebe spent four years in the anthropology department of the Milwaukee Public Museum. He is now working in a local defense plant.

Kleinholz, Newcomer

Recognition has been rapid for Frank Kleinholz, who at the age of 39 abandoned the law profession to become an artist. That was two years ago. Since then he has been capturing major awards—among them a \$500 Purchase Prize at the Artists for Victory show, and previously an award in the Carnegie Institute's "Directions in American Painting" exhibition (Acting Director John O'Connor, Jr. bought his exhibit). Twice since, juries have selected "newly discovered" Kleinholz's paintings for national shows—the Pennsylvania Academy Annual and the Virginia Biennial. This new painter's first solo appearance at the Associated American Artists (until Jan. 19) proves that Kleinholz has plenty to back up this speedy rise.

Color, luscious and yet subtle in its variation, a good command of design together with an unusual warmth of human feeling mark the Kleinholz pictures. The characteristic tempo of big city living is caught in some of his street scenes, in which small figures often take on a Steig-like character, as in *Conversation* and the breezy *Playground*, with its active, scattered children. A fresh approach is found in *Abstractionists*, showing a group of street urchins chalking-up their environment (children abstract by nature), and *Hallow'en Harlequins*, in which the vividness of the costumes relieves the somberness of the whole. Other exhibits showing Kleinholz's ability to compose a picture and his gift for applying paint in a painterly manner are *Sandlot* and *Day's End*.

The New York critics gave Kleinholz a friendly reception. Wrote Howard Devere of the *Times*: "Frank Kleinholz is a name you may as well memorize, for unless I miss my guess badly he has come to stay." Carlyle Burrows of the *Herald Tribune* echoed the same prophecy: "His talent is one to bear watching." Emily Genauer of the *World-Telegram*, while she noted signs of Sol Wilson (his teacher) and Max Weber, liked Kleinholz's painting: "It's uneven, but it is always competent and sincere, and at its best it manages, for all the Weber-Wilson influence, to be personal, warm and ingratiating."



Conversation: FRANK KLEINHOLZ
At Associated to January 19

Angna Enters, Painter

Visitors to the Newhouse Galleries are given personal glimpses into the colorful life of Angna Enters, dance-mime whose gay art creations have found their way into exhibition galleries many times before. Miss Enters' present show (until Jan. 16) is lively and sparkling, with emphasis on rather nostalgic remembrances gleaned from happy excursions abroad. Here the artist is mostly preoccupied with quaint interiors, their still mellow feelings hidden behind their jauntiness and gay trappings, such as the green spring song called *Afternoon Concert—Tuileries*.

Bedrooms with garish furnishings, blithely composed cafes and fetching garden scenes are favorite topics. Particularly pleasing are *Hotel Du Gare, Venice—From My Hotel Window*, and the most personal glimpse of all, *My Studio—New York*, in which the spectator may even read private mail left on the table. Other likable items are *Florian's Venice* and *Le Petit Dejeuner, Nice*, with its pattern of red-checked tablecloths. Something to outstrip the self-portrait (reproduced) is the triple vision impression Miss Enters has made of herself as the mime portraying the artists. In this intriguing composition she stands center stage doing a canvas sketch of Angna Enters as *Odalisque*, while off stage in the wings is the dancer dressed for her more dramatic number *Pavana*.

Landscapes by Muriel Alvord

With an accent on American landscapes, Muriel Alvord is holding a large exhibition of essentially decorative canvases at the Argent Galleries from Jan. 4 to 16. A native of Connecticut, Miss Alvord has travelled with her paint box through North Africa and Mexico, but still remains partial to New York State's own Dutchess County, its verdant meadows and blue hills.

Miss Alvord has an eye for good compositional values and knows how to paint a satisfying picture of a favorite theme. As a change from earlier and more tightly rendered conservative examples, the artist is branching off into freer work, more ample in space and with more swing to her brush, as noted

The Weasel: KARL PRIEBE
At Perls to January 30



Aphrodisiac—Green Hour: ANGNA ENTERS. At Newhouse to Jan. 16

in *March Thaw* and *Sunlight on the Hill*. In contrast to her neatly scaled street scenes of Taxco, are the sweeping studies of sunny Virginia hills and the spring landscapes of the Berkshires. Pleasant to look at and agreeable to live with, for those who prefer God's green acres to cubes and angles.

Ranken Memorial Show

The fabulous splendor of the past is recalled by the memorial show of interiors and garden scenes of the English artist, William B. E. Ranken, at the Ferargil Galleries until Jan. 16. Like Walter Gay, famous for his detailed interiors, Ranken was absorbed in rooms of extravagant grace.

Architecturally correct with an impressionistic wielding of brush, these views of palace interiors are often relieved by slanting rays of light or doors giving brief glimpses of other chambers beyond. Well composed with period furniture always correctly in place, Ranken's interiors are as realistic as they are impersonal. A tourist trek of the palaces of the doges or the polished glory of Versailles would leave a similar impression. Solid craftsmanship and the illusion of space are the chief assets of such pretentious pictures as the *Study of Frederick the Great*, *Church of Certosa*, *Capri* and *Salon de la Paix*.

The Southwest of Bischoff

A breath of the Southwest is felt in Eugene Bischoff's exhibition at the Vendome Galleries, where his recent canvases of Indian chieftains and their families, as well as large landscapes of the country thereabouts, remain on view until Jan. 18.

Known through previous exhibitions, Bischoff continues his interest in his favorite subject—Indians and the Indian country. A marked improvement over past performances characterizes the present show, for in these the artist discloses a freer hand, greater breadth and a defter handling of the brilliant colors associated with Bischoff's work. One of the most ambitious works is the study of *Chief Knife* and *His Family*, while one of the most dramatic scenes is *Dakotah Burial*. Bischoff is at his best in landscape work with the crisply handled *Governor's House*, *Taos*.

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Sargent's Barrymore

JOHN SINGER SARGENT'S pencil drawing of the late John Barrymore, who sat for the artist in 1923, has been acquired by the Fine Arts Gallery of San Diego by purchase from the actor's personal estate.

In a handwriting as easily recognizable as his dashing oil portraits, Sargent inscribed the drawing, "To my friend, John Barrymore, John S. Sargent."

Describing the drawing, which was made vis-a-vis, though done subsequent to the Barrymore appearance in *Peter Ibbetson* wherein he won the sobriquet "The Great Profile," Julia G. Andrews, staff member of San Diego's museum, waxes eloquent in her enthusiasm for the piece: "Barrymore appears a Greek god, with the mouth of Dionysus and the eyes of Pan. It is in the penetrating glance and the expressive irregular line of the sensitive lips, that Sargent concentrates the character of the famous actor who, by the sheer vividness of his performance, created Hamlet within a single setting devoid of all props."

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Silk Screen Print Comes of Age

WHEN HARRY GOTTLIEB'S silk screen print, *Winter on the Creek*, (see Nov. 1 DIGEST) won the Eyre Medal for the best print at the Philadelphia Watercolor Annual, the last critics of the silk screen print as a fine art medium were silenced. Doubting Thomases who objected that a silk screen print just "didn't look like any other black and white print" were forced to admit that it was this difference—color—which gave it an important distinction.

Hilda Loveman in *Newsweek* traces the history of the print's rise to legitimacy from a commercial poster medium to a new art expression. Although silk screen prints had been used in industry for about 30 years, Anthony Velonis, young WPA artist, was the first to sense its possibilities. After using it in posters for the Federal Art Project, Velonis was able to persuade the authorities to set up an experimental Silk Screen Unit in 1938. Two years later enough artists had joined the ranks of silk screen production to form a Silk Screen Group whose aim was "to promote the inherent democratic character of the print into broader channels."

The group's membership, now 65, has headquarters at 326 Bleecker St., New York City. Last season they sold \$6,000 worth of prints at from \$3 to \$10 each, while a total of \$2,000 has already been collected this season. Work by the group has been exhibited in 70 places throughout the country and will be shown this year at the San Francisco Museum of Art and the Parkersburg Fine Arts Center, Va. Members have supplied prints for the Museum of Modern Art's circulating exhibition in Army camps, and will soon have another set travelling in South America.

The success of the medium is due to its artistic possibilities as well as simplicity and cheapness of production. The artist can obtain many of the effects normally associated with a watercolor or an oil, since the pigment deposited on the surface can have the heavy impasto of oil or the transparency of watercolor. Entire equipment for production costs \$25 and is easily mastered.

Basically, according to Miss Loveman, the process is the same as that of the ancient Chinese stencil. The silk mesh is stretched onto a frame, and a black, greasy liquid, tusche, is applied to the areas where a certain color is to be printed. Then the entire piece of silk is covered with glue, which does not stick to the tusche. When the tusche is dissolved, a stencil through which the paint is pushed onto paper with a squeegee, remains. Since a different stencil is made for each color, the palette of the print is limitless.

Generally, the artist makes 35 to 50 prints of each set as compared with usual edition of 100 etchings. The prints also differ from the black and white media in that they can be made on almost any surface, including cloth, paper, glass, gesso, canvas or wood.



Winter, Buck Hill Falls:
RONAU WILLIAM WOICESKE

Woiceske Honored

ETCHING OF THE YEAR, selected by the Benjamin West Society, Swarthmore College, is R. W. Woiceske's *Winter, Buck Hill Falls*. Unanimously chosen by jurymen John Nason, president, Robert Walker, art professor, Leonard C. Ashton and F. Newlin Price, director, the full edition of the print will be distributed among society members with the co-operation of the Kleemann Galleries.

Woiceske, noted for his winter scenes, was born in Bloomington, Ill., in 1887. Receiving his training at the St. Louis Art League and with John Carlson at Woodstock, he is also famed for his stained glass works. Woiceske is represented in the New York Library, the National Gallery in Washington, and in museums throughout the country.

Kit Kat Artists Annual

The Kit Kat Club is holding its 61st Membership Annual, current at its New York home quarters through Jan. 4. Oils and watercolors comprise the show.

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The Miniature Print Society

ALFRED FOWLER, Director

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A NEW SERIES of monographs on American Masters* has been released by the Crown Publishing Co. The Masters, Bellows, Homer, Eakins, and Whistler, are analytically criticized by foremost critics. Each book contains 8 full color plates and 75 halftone reproductions compiled by Aimée Crane, who also prepared a bibliographical list for those who would like to make further study of the artist's career.

A critique of the life and work of George Bellows (1882-1925) is written by Digest editor, Peyton Boswell, Jr. He describes the painter's indigenous characteristics and the influence of Robert Henri with the group known as the "Eight." The author also speaks of the influences of Manet and Velasquez. An independent and revolutionary thinker, Bellows remained in America all his life and received traditionalistic training from Robert Henri. In 1913, Bellows was made a full academicien. But being an academicien did not restrain him from organizing a non-conformist group of painters known as the Society of Independent Artists.

Bellows was an able craftsman, but in his early work lacked the knowledge of the force of color; with perseverance he overcame this difficulty. The artist's important contribution to art is a revival of the lithograph and his ability to produce masterpieces in this revived tradition. The painter's understanding of life, in America, fused with his skill, enabled him to portray an unmistakable Americana.

Outstanding reproductions in the opinion of Boswell are the *White Horse*, an oil which clearly exhibits Bellows' technical ability and understanding of American Landscape (Catskill Mountains). Another, a lithograph, the *Crucifixion* shows the command the painter had over the tools of his trade and his ability to project the feeling of suffering and pity in the faces of the people.

The analysis of Winslow Homer's (1836-1910) work is written by Forbes Watson, eminent critic, writer of monographs, articles, and the book *American Painting Today*.

Watson presents a brief biographical analysis of Homer's work. The painter's career started at the age of 40, and until then he worked as illustrator for Ballou's Pictorial and Harper Brothers. When he began painting he attended the National Academy under the tutelage of Frederic Rondel. His first serious achievements were Civil War sketches which stand today as authentic representations of those war years. In the middle of his career, Homer went to Europe for a brief period. With a very informal art training, Homer went forth to depict the natural setting and people of America.

The strength of Homer as an influence on younger painters has been lessened because of the emphasis placed upon creativeness by contemporary painters. He was a realist and factual painter but lacked a great deal of creative ability; however, Watson feels that the question is not whether a painter is repor-

Books

Sol A. Davidson

torial in his scene but how the work is executed. The significance of Homer today is his innate desire to paint America and Americans and his successful execution of this theme.

The life and works of Thomas Eakins (1844-1916) are discussed in brief by Roland McKinney, director of the Los Angeles Museum, and the one-man jury responsible for the selection of the American section of paintings and sculpture in the Golden Gate Exposition.

McKinney briefly mentions the biography highlights of Eakins' career, referring to his first formal art lessons at the Pennsylvania Academy of Fine Arts, the painter's strong desire to paint the nationalistic scene, the influence of Gérôme upon the painter while he was in Paris. After his return to America he taught at the Pennsylvania Academy. He later resigned when the people, who had been diseased by Victorian prudishness, would not accept his pedagogic methods. Most art critics considered his work barbarous at this time, because of his blunt treatment of the realistic scene. Eakins was passive to most diatribes of controversy in painting, except once, when his painting of *The Gross Clinic* caused adverse comment in art circles; the painting was rejected by Jefferson Medical College and the Centennial Exposition of 1876 for its bold representation of an actual clinic scene. Eakins would never misrepresent the facts of a scene to conform to the mawkish whims of a selected few. Today many of his athletic scenes and portraits live because of his deep penetration into the character of this theme.

The very full career of Whistler (1834-1903) is sketched for us by James W. Lane, who has written many criticisms.

The critical analysis by Lane lists some of the artist's contributions: his etchings executed with the skill of a master, a brief revival of the pastel, his acceptance of the Japanese knowledge of line, structure, and decoration, and his excellent lithographs.

Whistler found French painting talented, but unoriginal and gave it a lift toward realism and decoration; he found English painting frigid, timid, and anecdotic and presented it with an aesthetic foundation which until today has been retained.

Whistler's work is representative of a true master, his etchings are far superior to others because of his subtlety of line and knowledge of design. Many of his works appear impressionistic, but upon closer examination one realizes the simplicity and density he attained by this technique. His oils and lithographs show the same subtleties which belie an effort in his work. His portraits were held in high esteem for their likenesses and for their simplicity. His most famous oils, and the cause of his court trial, known as *The Nocturnes*, are the paintings which exhibit this master's knowledge of space, depth, line, design, and architectonics, and to Mr. Lane, are the epitome of Whistler's precious art.

RALPH M. PEARSON, art educator, has written a criticism* on all forms of pictorialization, ranging from comic strips to painting, and has evaluated all these modes for our further understanding of the creative element in art.

Pearson's qualifications for criticism are numerous. In his early career the author was a successful etcher in the Whistler and Pennell tradition and was awarded prizes for his work. He later abandoned the role of participating artist to become an educator in the modern movement. As artist-educator he has lectured for many years at the New School for Social Research in New York City and has given many lectures throughout the country, emphasizing always the importance of understanding art work from within the canvas. For four years he was art editor of *Forum Magazine*, and has published five books and various articles on the criticism and education of art.

The book contains five color reproductions and 94 line and halftone illustrations, which amplify all the statements in the text made about artists and their work. The author divides the forms of pictorialization into two modes of expression; first, the factual or naturalistic picture, which he defines as one in which all elements are rendered with no regard for the more integral qualities of a scene; and secondly, the creative picture, in which the artist subordinates the unnecessary details to the more aesthetic elements by the use of design and imagination. By comparative analysis of an artist's selection of scenes, as the candid camera snapshot of an opera singer versus a sketch of the same theme by Daumier, the author proves his conclusions of the lack and value of each form.

In the latter part of the book Pearson evaluates specific artists such as Weber, Gropper, Grosz, Kuniyoshi, Stuart Davis, and others, their work and worth to the American contemporary scene and mentions the regionalists Benton, Wood, Curry, March, Burchfield, and Sloan for their weaknesses and their importances to the modern movement. My reaction to many conclusions is a healthy skepticism, especially the statements made about Paul Burlin and Ivan Le Lorraine Albright. The author is guilty of entirely too much empathy in his analysis, and the dynamism he reads into various works is entirely too strong for the art work.

An argumentative appetite should enjoy the controversial food Pearson serves, for in many of the statements made one finds the need for further investigation; however, I feel that the writer's message is most important. He awakens our minds to the moot questions of value in the art of advertisements, cartoons, comics, photography, illustration and specific painters.

*EXPERIENCING AMERICAN PICTURES. By Ralph M. Pearson, New York & London: Harper & Brothers Publishers; 234 pp., 5 color plates and 94 line and halftone illustrations; \$3.75.

The PSYCHOSIS of WAR STUDIES of SOCIAL DERANGEMENT

A Book of Drawings by John Franklin Hawkins

Foreword and Text by John Howard Birss

Published by DOOMSDAY PRESS

On Sale at the Wakefield Gallery, 64 East 55 St., N.Y.C.

*THE AMERICAN ARTISTS SERIES: George Bellows, by Peyton Boswell, Jr.; Winslow Homer, by Forbes Watson; Thomas Eakins, by Roland McKinney; Whistler, by James W. Lane; New York: Crown Publishing Co., 112 pp., 8 color plates and 75 halftone reproductions; \$1.95 each.

January 1, 1943



An English Homestead: JOHN FREDERICK HERRING, SR.
In the Hirsch-Merrick Sale

Paintings Feature January Kende Auction

KENDE GALLERY's first January auction is an unrestricted public sale of paintings of various schools from the collections of the late Leon Hirsch and of Mrs. Frederic J. Merrick and others. The Gimbel Brothers auction house will hold this sale January 7th at the Jay Gould Mansion.

Important among the offerings are two oils and a watercolor by the English John Constable; an interior of a barn, with livestock and produce, by John Frederick Herring, Sr. (reproduced); Sir Thomas Lawrence's portrait of a young man; John Hoppner's elegant portrait of Miss Elizabeth Moore, lady-in-waiting to the Duchess of York. Two small paintings of deer by Rosa Bonheur—both from the 1900 Bonheur sale; a watercolor sketch of Venice by Guardi; a landscape by Georges Michel; a William Bouguereau canvas entitled *Mother's Treasure*, dated 1879.

Among American paintings which will come to the block in this widely divergent lot of paintings, are a George Inness landscape of the site of Vassar College; two Winslow Homer watercolors: *Enjoying the Breeze*, and *The Artist and a Friend Camping*. Remington is to be had in two bronzes, *The Scalp*, and *An Indian Head*, and in three wa-

tercolors concerning Russian Cossacks. Several Eastman Johnsons, one an unfinished *Sugaring Off* subject, are among the important exhibits.

Other works offered are by Cazin, Breydel, Constant, Schreyer, Van Hemessen, Van Der Maulen, Blakelock.

Colonial American

SEVERAL EXAMPLES of Colonial American art have been acquired by the City Art Museum of St. Louis. Purchased from the sale of Mrs. Luke Vincent Lockwood's collection at the Parke-Bernet Galleries, New York, the pieces will be used to supplement exhibitions shown in the museum's American period rooms.

An outstanding purchase is a rare mezzotint engraving of the Rev. Mr. William Hooper of Boston, made by Peter Pelham after a painting by Smibert. Pelham, the first engraver in New England, came from England in 1726 to Boston, where he lived until his death in 1751. His prints are of great rarity and form foundation pieces for any collection of early American engravings.

Another collector's item is an oak and pine "Bible Box." The work of Nicholas Disbrowe, first recorded American cabinet maker, this 17th century box is carved in intaglio fashion with floral motifs. Together with two chairs and a maple and pine dish-top table, these rarities are the first examples of early colonial Americana to be acquired by the museum.

The earlier chair, a maple and oak in the Cromwellian style, was made in New England in 1660. Severely simple in design, it was used as the model for chairs in the reconstructed colonial capital at Williamsburg, Va.

Wants Intimate Data

Ladislav Segy, of 69 East 57th, New York, would be grateful for the loan of any unpublished documents (letters, interviews, etc.) which readers may have, originating from the pens of important artists from Giotto to the present. This, for use in a manuscript entitled "The Artist Speaks to You," upon which he is working.



Auction Calendar

January 7, Thursday evening, Kende Galleries, Gimbel Bros., at Gould mansion; from late Leon Hirsch collection; paintings by Old Masters. On exhibition from Jan. 2.
January 7, 8 and 9, Thursday, Friday and Saturday afternoons, Parke-Bernet Galleries; from Conde Nast collection; English & French 18th century furniture, paintings, drawings, silver, porcelains. On exhibition from Jan. 2.
January 11 and 12, Monday and Tuesday afternoons, Parke-Bernet Galleries; from Conde Nast library; Fine Arts literature; standard sets; colored costume plates 1789-1852; first editions. On exhibition from Jan. 7.
January 13, Wednesday afternoon, Parke-Bernet Galleries; from Conde Nast Sands Point, L. I., property; American furniture and reproductions; garden furniture. On exhibition from Jan. 9.
January 14, 15 and 16, Thursday, Friday and Saturday afternoons, Plaza Art Gallery; from S. Baruch, Jr. collection; furniture; paintings; prints; tapestries; decorations. On exhibition from Jan. 11.
January 14, Thursday evening, Parke-Bernet Galleries; from collection of F. Schnitger & Son; 19th century French paintings including Corot, Daubier, Bouguereau, Messonier, Ziem and Vibert and other Old Masters. On exhibition from Jan. 9.
January 15 and 16, Friday and Saturday afternoons, Parke-Bernet Galleries; from collection of F. Schnitger & Son; French furniture; 18th & 19th century English furniture; tapestries; American & European bronzes; silver.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Cuyr: Landscape with Cattle (K, Pani) ...\$8,700
Froment: Ecce Homo (K, Pani) 8,300
Vivarini: St. Francis (K, Pani) 2,200
16th century Flemish master: Triptych (K, Pani) 1,350

Tapestries, Carpets

Antique North Persian carpet (P-B, Noorian)\$ 240
Flemish Renaissance Hunting tapestry (P-B, Noorian) 200
Brussels Renaissance tapestry; David and Saul (P-B, Noorian) 150
Ghiordes Prayer rug (P-B, Noorian) 375
Oushak Medallion carpet (P-B, Noorian) .. 275
Kabistan Bird rug (P-B, Noorian) 225
North Persian striped carpet (P-B, Noorian) 330
Tekke Bokhara carpet (P-B, Noorian) 300

Renaissance Christmas

The Pierpont Morgan Library, New York, has assembled a unique Christmas Festival from its fabulous files of ancient printed matter. Illuminated manuscripts of the Renaissance, illustrations of the Christmas Cycle in early printed books, and texts of old Christmas Carols and Miracle plays are made available to sight through January 16.

First editions of later authors such as Dickens, Washington Irving, Longfellow and others, wherever they touch pungently upon the Christmas story, follow the theme and make an entrancing holiday show.

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Dorothy Styles: RICHARD COSWAY (1740-1821). In the Schnittjer Sale

Schnittjer Sale

THE NEW YEAR brings a crowded schedule to Parke-Bernet's auction galleries where two large collections will be dispersed during early January. The first three sales are concerned with the Conde Nast property, beginning on January 7 when French paintings, English and French furniture, drawings, silver and porcelains go on sale, to continue through the ninth. On January 11 and 12 the publisher's collection of fine arts literature, standard sets and colored costume plates will be placed before the public, followed by auction on January 13 of American furniture and reproductions from his Long Island home.

Another outstanding sale during the fortnight is the property of F. Schnittjer & Son to be presented in two parts. On the evening of January 14 the galleries will offer the well-known dealer's collection of 19th century painting, which includes a dramatic work by Daumier, *The Escape*; *Souvenir des Bords de la Seine*, a twilight landscape by Corot; *La Belle Journée*, a river scene with washerwomen by Leon Augustin L'Hermitte; a Bouguereau nude and canvases by Meissonier, Ziem and Vibert.

Among the dealer's collection of Old Masters are some notable portraits—*Edward Sutton*, 9th Lord Dudley, Van Dyck, which was owned by Thomas Gainsborough; *Portrait of Rembrandt's Father*, Gerard Dou; *Portrait of a Gentleman*, of the 18th century Austrian school and works by Bol, Lely and Cosway. Other important paintings offered are *The Mirror Legend* by Titian; *Madonna and Child with SS Michael and Blaise*, by Neri di Bicci; *Virgin and Child with Saints*, and *Fifteen Scenes from the Passion*, a work of the early 16th century Antwerp school and *Four Saints* by Niccolo de Pietro.

Furniture, tapestries and bronzes form the second part of the Schnittjer sale, occurring on January 15 and 16. In the same sale are several fine tapestries, some of them signed. Most interesting among them are *The Banquet to the Infant Telemachus* by the celebrated

Urban Levniers, early 18th century Brussels weaver and two Brussels tapestries after David Teniers' *Boors Carousing* and *The Fish Quay*.

American and European bronzes also offered at this auction include *Cheyenne* and *The Rattlesnake in the Path*, typical works of Frederic Remington; *The Tin Hat*, portrait of a British soldier by Jacob Epstein; *Lion Crushing a Python* by Antoine Louis Barye; a bronze inkstand with cover surmounted by a figure of Wisdom, by the 16th century Venetian, Alessandro Vittoria, and works by Frederic MacMonnies, Isidor Jules Bonheur, Jo Davidson, Pigalle and Mario J. Korbelt.

The collection also includes a group of decorative objects consisting of carved ivories, ship models, porcelains, clocks, and Oriental art objects, as well as decorative and table silver.

Artists Lives

By JUDITH KAYE REED

This is a tale of how Reginald Marsh almost added a new strip teaser to the profession. Brunhilde, New York model who appears in many of Marsh's paintings of the burlesque theatre, arrived at the artist's studio one rainy morning. Promising her a treat instead of a dull afternoon's posing, Marsh led her to the Battery where they took a ferry to Staten Island. There they boarded a trolley and after an hour the car stopped before a disreputable theatre. Brunhilde turned wonderingly to Marsh. "Best burlesque in the state," he informed her curtly and bought two box seats. The only woman in the audience, Brunhilde was ignored by Marsh who took out his sketch book and started to draw. His companion, he had ordered, was to study the performers' movements for future posing.

As they left the theatre, Brunhilde was stopped by the manager. "If you'd like a tryout," he began, "we're short one girl."

If Jean Juvenet, 17th century French painter, did not become a superstitious man, it was not the faults of the fates, which played one of their meanest tricks on him. As a young, unknown artist, Juvenet's first important commission was the painting of *Christ Healing the Paralytic* for Notre Dame Cathedral. At the end of his career, four years before his death, he was assigned to provide a *Magnificat* for the same church. This last picture was painted with his left hand—because his right side and arm had become paralyzed.

Before Turner became famous, he had contracted with a printer, Charles Turner—no relation—to publish his *Book of Studies*, a series of 100 plates. After 70 plates were made, lack of public interest forced the artist to abandon the project, and the printer, a practical and thrifty person, began to use the proofs and trial sheets of the plates as kindling paper. Long afterward, collectors found a bundle of undestroyed proofs and offered the printer 1,500 pounds for them. The printer was prostrated. "My God!" he groaned, "I have been burning bank notes all these years!"

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Auction Addicts

Read THE ART DIGEST for complete coverage of news and prices of the art auction mart.

Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW, Apr. 1-21, Ohio University. Open to residents of Ohio, West Virginia, Pennsylvania, Illinois, Indiana and Kentucky. Media: oils and watercolors. Prizes. Entry cards due: Mar. 7. For entry cards and data write Dean Earl C. Siegfried, College of Fine Arts, Ohio University, Athens, Ohio.

Atlanta, Ga.

THREE COUNTY SHOW, ATLANTA ART ASSOCIATION, Feb. 1-15, High Museum of Art. Open to residents of Fulton, DeKalb and Cobb counties, Ga. Media: all. No fee. Jury. Prizes. Entry cards due: Jan. 26; work due: Jan. 26. For details write Mr. L. P. Skidmore, director, High Museum of Art, 1262 Peachtree St., N.E., Atlanta, Ga.

Austin, Texas

TEXAS FINE ARTS ASSOCIATION'S 1st INTERNATIONAL, opening Mar. 1, Elisabeth Ney Museum. Open to all artists. Media: prints and drawings. No fee. Prizes, jury. Due date of entries: Feb. 15. For entry blanks and details write Lona Wilson, Secy., Ney Museum, Austin, Tex.

Chicago, Ill.

SWEDISH-AMERICAN ART ASSOCIATION, Jan. 30-Feb. 20, Club Woman's Bureau, Mandel Bros. Open to all artists of Swedish descent. Fee: \$1 membership. Media: All. Entry cards due: Jan. 16. For complete data write Mae S. Larsen, Exhibition Committee, 4437 N. Francisco Ave., Chicago, Ill.

Decatur, Ill.

1st ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS, Feb. 21-Mar. 14, Decatur Art Institute. Open to residents of central Illinois. Prizes. Jury. Media: oils, watercolor, prints and drawings. Entry cards due: Jan. 22; work due: Feb. 5. For information write Mrs. Louis Chodat, Secretary, Decatur Art Institute, Decatur, Ill.

Hartford, Conn.

HARTFORD SOCIETY OF WOMEN PAINTERS 15th ANNUAL, Jan. 30-Feb. 21, Morgan Memorial. Open to women residents within 25 mile radius of Hartford and members. Media: oil, watercolor, pastel, sculpture, black & white. Prizes; jury. Fee: \$2 non-members. Work due: Jan. 23. For details write Muriel Alvord, secretary, 1033 Prospect Ave., Hartford, Conn.

Jackson, Miss.

MISSISSIPPI ART ASSOCIATION ANNUAL, Feb. 1-28, Municipal Art Gallery. Open to all American artists. Fee: \$1.00 for non-members. Medium: oil. Entry cards due: Jan. 20. Prizes. Jury. For details write Mrs. John Kirk, Secy., 927 N. Jefferson St., Jackson, Miss.

Los Angeles, Calif.

4th ANNUAL EXHIBITION BY ARTISTS OF LOS ANGELES & VICINITY, Mar. 14-Apr. 30, Los Angeles County Museum. Open to residents of Los Angeles and environs. Media: oil, sculpture, ceramics; textiles, metal & leather work and wood carving. Jury. Entry cards due: Mar. 1; work due: Mar. 2. For details write Louise Ballard, Los Angeles County Museum, Exposition, Los Angeles, Calif.

Lowell, Mass.

AMERICAN ARTISTS PROFESSIONAL LEAGUE EXHIBITION Open the year round at Whistler's Birthplace, an art museum, to all professional artists. Six to eight weeks' exhibition. Fee: \$1.50 plus expenses. For information write: John G. Wolcott, Chairman, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

76th ANNUAL AMERICAN WATERCOLOR SOCIETY, Mar. 24-Apr. 14, National Academy Galleries. Open to all artists. Media: watercolor and pastel. Jury. Prizes. Fee: \$1 membership. Receiving date: Mar. 15. For details write Exhibition Secretary, American Water Color Society, 1083 Fifth Ave.

ACADEMY OF ALLIED ARTS GROUP SHOW, Feb. 4 to March 1, at Academy of Allied Arts. Open to all artists. Media: oils and watercolors. Last day for return of entry cards, Jan. 23. For data and entry cards, write Leo Nadon, Director, Academy of Allied Arts, 349 West 86th Street, New York.

NATIONAL ACADEMY OF DESIGN'S 117th ANNUAL, Feb. 17-Mar. 9, National Academy. Open to all American artists. Media: paintings & sculpture. Jury. Prizes. No fee. Work due: Jan. 29. Write Hobart Nichols, president, 1083 Fifth Ave.

NATIONAL ASSN. OF WOMEN ARTISTS 18th ANNUAL, Apr. 5-24, American Fine Arts Gallery. Open to members. Mediums: oil, watercolor, black & white & sculpture. Fee: \$1 per exhibit. Jury, \$1,500 in prizes. Works due: Mar. 29. Miss Josephine Droege, Nat'l Assn. Women Artists, 42 W. 57th St., New York, N. Y.

Philadelphia, Pa.

15th AMERICAN LITHOGRAPHY ANNUAL, Jan. 22-Feb. 12, Print Club. Open to all American artists. Entries due: Jan. 15. For further data write Mrs. C. F. Crawford, Print Club, 1614 Latimer St., Phila.

Parkersburg, W. Va.

FINE ARTS CENTER 5th ANNUAL REGIONAL, Apr. 10-May 15, Parkersburg Fine Arts Center. Open to residents and former residents of West Virginia, Virginia, Ohio and Pennsylvania. Media: oils, watercolor. Entry fee: \$1.00 for each class. Jury, prizes. Entry cards and work due: Apr. 1. For details write The Parkersburg Fine Arts Center, 317—9th St., Parkersburg, W. Va.

Pittsburgh, Pa.

33rd ANNUAL ASSOCIATED ARTISTS OF PITTSBURGH, Feb. 11-Mar. 11, Associated Artists of Pittsburgh. Open to members. Media: oils, watercolors, prints, sculpture, crafts. No fee. Jury, \$1,200 in prizes; \$1,000 in purchases. Entry cards due: Jan. 11; work due: Jan. 20. For further information write Earl Crawford, Associated Artists of Pittsburgh, 222 Craft Ave., 13, Pittsburgh, Pa.

Portland, Me.

60th ANNUAL EXHIBITION, Feb. 28 to Mar. 28, at L. D. M. Sweat Memorial Art Museum. Open to all artists. Media: oil, watercolor, pastel. Entry cards due: Feb. 6; works due: Feb. 13. Fee: \$1. For full information write L. D. M. Sweat Memorial Museum, Portland, Me.

San Francisco, Calif.

SAN FRANCISCO ART ASSOCIATION'S PRINT & DRAWING ANNUAL, Mar. 7-Apr. 4, San Francisco Museum of Art. Open to all U. S. artists. Media: all prints & drawings. No fee. Jury. Entry cards due: Feb. 5; work due: Feb. 11. Prizes. For data write Mrs. Evelyn Eck, Registrar, San Francisco Museum of Art.

SAN FRANCISCO ART ASSOCIATION'S WATERCOLOR & PASTEL ANNUAL, May 4-June 1, San Francisco Museum of Art. Open to all U. S. artists. Media: watercolor, gouache, tempera on paper, pastel. No fee. Jury. Prizes. Entry cards due: Apr. 8; work due: Apr. 13. For further information write Mrs. Evelyn Eck, Registrar, San Francisco Museum of Art.

Santa Cruz, Calif.

14th STATEWIDE ANNUAL SANTA CRUZ ART LEAGUE, Jan. 31-Feb. 15, Civic Auditorium. Open to all residents of California. Media: oils, watercolor, pastel. No fee. Prizes. Jury. Entries due: Jan. 23. Entry cards due: Jan. 22. For details write Santa Cruz Art League, 99 B Pilkington Ave., Santa Cruz.

Springfield, Mass.

SPRINGFIELD ART LEAGUE ANNUAL, Feb. 7-28, Springfield Museum of Arts. Open to members. Media: all. Jury. \$305 cash prizes. Fee: Annual \$3 membership. Cards due: Jan. 26; entries due: Jan. 28. For further information write Helen Knox, 129 Sumner Ave., Springfield, Mass.

Syracuse, Ind.

JURIED SALON, Jan-Dec., Wawasee Art Gallery. Open to all artists. Media: oils, watercolors, pastel, etchings. Cash prizes. Fee: \$5, payable before Jan. 15. Last date for entry: Feb. 15. For further data and entry blanks write F. E. Marsh, Director, Wawasee Art Gallery, Syracuse, Ind.

Washington, D. C.

WASHINGTON SOCIETY'S 52nd ANNUAL, Jan. 15 to Feb. 14, Corcoran Gallery of Art. Open to members and residents of District of Columbia, Maryland, Virginia. Media: oil, sculpture. Jury. Medals & cash awards. Fee: \$1 for non-members. For entry cards write Garnet W. Jex, Secretary, Society of Washington Artists, 6010 20th St., N., Arlington, Va.

Competitions

3rd ANNUAL M. GRUMBACHER NATIONAL SCHOLASTIC AWARDS. Open to all American High School students. Cash awards and scholarships. Jury. Media: oil. For entry blanks write M. Grumbacher, 470 West 34th St., New York City. Canadian participants write to 179 King Street, West, Toronto, Ontario.

ARTS & CRAFTS CLUB ANNUAL MEMBERSHIP COMPETITION, Feb. 26-Mar. 27. Prize: \$250. Media: paintings or sculpture. Jury. Work due Feb. 23. For full data write Arts & Crafts Club, 712 Royal Street, New Orleans, La.

COMPETITION FOR MURAL DECORATION OF THE RECORDER OF DEEDS BUILDING, Wash. Seven murals based on specific themes dealing with the Negro's contribution to America. Prizes total \$5,600. Open to all American artists. Closing date: Mar. 1. Jury. For full data write to the Section of Fine Arts, Room A-29, Old Auditorium Building, 1900 E. Street, N.W., Washington, D. C.

NATIONAL SOAP SCULPTURE COMMITTEE'S 19th annual soap sculpture competition. Closing date: May 15, 1943. Procter & Gamble prizes totaling \$1,120. Distinguished sculpture jury. For full data write National Soap Sculpture Committee, 80 E. 11th St., New York City.

SPRINGFIELD MUSEUM OF FINE ARTS COMPETITION FOR LIBRARY MURAL based on any one of four themes and carrying an award of \$4,500. Open to all artists of the United States, Canada and Mexico. Closing date: May 24. Jury. For full data on subject matter, size, entry blanks, etc., write to Springfield Museum of Fine Arts, Springfield, Mass.

Not Forgotten

THE PAGES of American art history are thickly dotted with the names of artists who just missed fame. One such is Edward Parker Hayden, who spent most of his career in Columbus, Ohio, and who is now being honored with a memorial exhibition at the Columbus Gallery of Fine Arts. As is so often the case, the bulk of the exhibition is lent by members of the late painter's family. Included among the 20 paintings is a portrait of Hayden by his friend Albert C. Fauley.

Hayden was born in 1858 in Haydenville, Ohio, and died in 1921 in Haydenville, Massachusetts. This curious connection with two towns named for his family, says the Columbus Gallery Bulletin, "suggests the deep roots from which he drew his understanding of the American countryside. Only the whim of fame kept him from being recorded as one of the major painters of his generation. As it is, the range and quality of his art more than justify a memorial exhibition even at this late date, in a community where he spent much of his creative life and where he is well remembered by friends and family."

It is comforting to be remembered by friends and family, but the very beauty of the sentiment generates a sobering thought. How many of our contemporary artists, about whom the art press is so dogmatic, will end as heroes of local memorial exhibitions?

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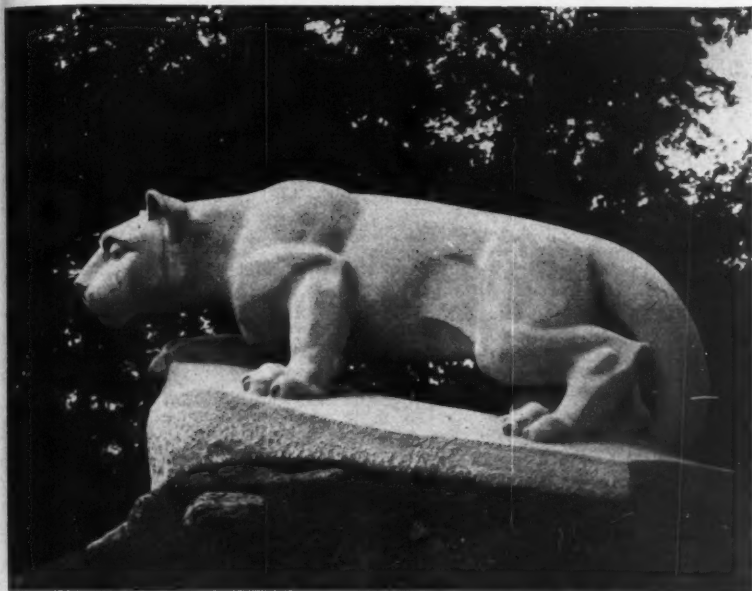
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The Field of American Art Education



Nittany Lion: HEINZ WARNEKE

Warneke Carves Lion Shrine for Penn State

By Heinz Warneke

ALMOST every day now, the radio and the newspapers tell of another college or university that has decided to restrict its instruction to military tactics, engineering and sciences bearing directly toward war efficiency. English and the Classics are the only courses saved, out of the discard of the Fine Arts which gives me a wry sort of amusement in view of such stories as the well-known one of the too-gramatical leader of a Japanese guerrilla band. To be sure this educational surgeon's knife is probably the only merciful method in this critical moment, but it gives those of us who have contributed to another mode of life, a great deal of anguish.

I am happy to have been engaged in the making of one of the last educational contributions to the appreciation of the Fine Arts. I refer to the carving of the Nittany Lion for the Pennsylvania State College (photograph above). This commission followed another project of the same type, so to speak, the Land Grant fresco with Lincoln as the central figure, by Henry Varnum Poor.

The college's Department of Art and Architecture has thus earned a remarkable place in the educational history of America. It took a fine cue from the Section of Fine Arts in Washington and will serve, no doubt, as a fertile stimulus to other colleges and universities, once the aforesaid surgical operation is over, and the life of the patient has been saved for a resumption of normal life.

In the case of the Nittany Lion it was the aim of the Art Department at Pennsylvania State College to have the carving take place on the campus in full view of the student body—approximately seven thousand young men and women. In as much as several committees had to be consulted and pleased, among

others the College Board of Trustees, the Penna. State Board of Architecture and Landscaping, and a committee from the Class of 1940—the donors—it was necessary to present several small sketches in plaster to afford a selection, and finally a full-sized model for approval. This feature of the commission made it impracticable for me to employ the *taille directe* method which I prefer, but I am convinced that the students, and even the faculty, acquired a better understanding of the usual procedure in the making of a statue through watching the pointing-up process. *Taille-directe* might have lost much, educationally speaking, through being too personal, apparently unplanned and mysteriously inspired.

A platform was set up between the football stadium and the gymnasium which is an imposing evidence of the emphasis upon the belief of fine bodies for fine minds. There was something reminiscent of life in ancient Greece—the strong young athletes running almost naked from field to shower bath and right in the path of the artist carving away at their mascot. I can't figure out how they became so bronzed, for it rained all summer long, and I was more than thankful for the tarpaulin that was stretched above the platform.

As soon as we arrived with the plaster

model, (some nine feet long), the questions began, for of course many of the students thought it was the statue itself, and it was understood that they were free to ask any pertinent questions; that was part of the program. Then the thirteen-ton limestone block from Indiana was unloaded with all the usual science and paraphernalia, involving beams, leverage, and derricks. This installation caused much speculation.

To expedite the work of pointing up and roughing out, I brought along one of our best stone-carvers, Joseph Garatti; otherwise I should still be out there chopping away in the snow. Together we measured up the points, placed our nails and made the little plaster cones. At this point the mathematicians and engineers came to the fore, tantalized, apparently, by our calculations and somewhat cavalier use of the callipers.

The students and townspeople were delighted by the growing forest of "warts," though some of the more sensitive ones were horrified to see "the lovely lion being spoiled." But when the lion's face and flanks began to emerge from the stone under our strokes, it was truly moving to observe the change in the quality of the questions. Incidentally it should be mentioned, I think, that the Nittany Lion is the mascot of the Pennsylvania State College and was adopted because of the local legend centering about a powerful mountain lion that used to roam the forests of nearby Nittany Mountain.

For a while I had to leave Mr. Garatti alone with the roughing out, and when I returned to stay on and definitely finish the job, I was thunderstruck by his progress. It then came out that Mr. Garatti was a bashful man, to whom all these strangers with their questions were completely upsetting, so he never stopped his air-compressor from morning until night.

There was a graduation during this period and hundreds of parents came to see the Lion and to be photographed with their sons or daughters beside the statue. The parents in many cases had never seen a like work in process, so that the educational influence may well be said to have spread far beyond the limits of the college campus. In the evenings while the dances were going on in the gymnasium, I often talked to the parents and other visitors who also had questions to ask, and I became interested and touched to see that all statuary had taken on an actuality for them. To tell the truth, I am convinced that many a statue in Pennsylvania, hitherto not even observed, is now noticed and appreciated for whatever worth it may have.

And now for the young people, the students whose college days are so concentrated, shortened, and narrowed

[Please turn to page 26]

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Nittany Lion

[Continued from page 25]

down, I have always been enthusiastic over the practice of sending exhibitions to campuses. I have never followed one up to see how many students care to visit such a "show," perhaps I shall do well to preserve my illusion that they make the most worthwhile spectators, in these years of the most profound and penetrating intake, culturally and emotionally. I always hope that in growing older students will retain an awareness of beauty that life might not offer later on.

Art may not help to win the war, it may be an absolute non-essential, but almost all those boys who were with me last summer and who asked questions that became increasingly intelligent, are now on their way to remote battlefields.

Is it "unessential" that at odd moments of rest and quiet, or in evenings, under God knows what strange stars, they may think of those brief days at college with pleasure and assurance, that all is not savagery? Some of them can recall with deeper appreciation, the days when Poor, on his scaffold, worked in peace and thoughtfulness to bring to life, on the wall of "Old Main," the story of every farm boy whose ambitions took him out into the world via the college class rooms. Others, and even a few of the same boys must carry, as treasured recollection, their walks across the campus under the trees to the platform where I was doing my best to create before their eyes their symbol of youth's prowess and courage, and at the same time a real bit of animal beauty—I trust, a work of art. Can this be unessential?

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Three evening drafting courses, tailored to suit the demands of war industries, are offered this season by the Parsons School of Design. The first, Mechanical Drawing and Perspective, opens Jan. 8 and is available to all qualified. After completion of this basic course the student may elect to continue in Mechanical Drafting or take the course in Production Illustration, a new subject now much in demand in aircraft plants.

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Spirit of the Times

Patrons of the Cincinnati Museum are told: "With gas rationing now in effect, may we remind you that the Zoo-Eden streetcar, number 49, which may be boarded from Fifth Street downtown, or Peebles Corner, Walnut Hills, stops at the Museum door."

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Review of the Year

(Continued from page 3)

Hirsch) and Washington (Morris Graves).

From the standpoint of morale building, the most successful exhibition of the year was the Museum of Modern Art's *Road to Victory*, a photographic display organized by Edward Steichen, with pungent captions by Carl Sandburg (brothers-in-law). Keynote of the exhibition was hit where the western farmer remarked towards the sleazy Jap peace envoys, "War—they asked for it—now, by the living God, they'll get it."

Relief exhibitions, organized to aid almost every activity of the United Nations, crowded the 1942 art calendar. Undoubtedly the most important of these was the showing of Dutch Masters of the 17th century at Duveen Brothers, New York, summoned to aid conquered Holland through the Queen Wilhelmina Fund.

The ranking public mural installed by the Government in 1942 was the \$29,000 commission completed by the young Chicago artists, Mitchell Siporin and Edward Millman for the St. Louis Post Office, recounting the history of Missouri in modern plastic terms.

To go way out on the proverbial limb, here are my nominations for the ten best contemporary American paintings exhibited during the year:

Nighthawks by Edward Hopper, *String Quartette* by Jack Levine, *Killer in Costume* by Fletcher Martin, *Harvesting* by Joe Jones, *The Razor Fight* by Julien Binford, *The Wave* by Marsden Hartley, *Deborah* by Gladys Rockmore Davis, *Torso With Green Earrings* by Bernard Karfiol, *I Got a Harp* by Dan Lutz and *He Walks Alone* by Raymond Breinin.

Death in 1942 took several star figures from the stage of contemporary American art. The Mid-West's famous triumvirate of regionalists is no more. Grant Wood died of cancer on Feb. 12 in Iowa City on the eve of his 50th birthday. Whatever value time may place on Wood's art, this much is sure: his niche in American art history is secure as one of those pioneers who helped free our artists from the left bank of the Seine. Eccentric Louis Eilshemius, who parlayed a pitifully meagre talent into national fame through irresistible publicity, succumbed to pneumonia in New York at the age of 77. The Mahatma's small, withered body contained a fighting soul. On the night of Jan. 6, John B. Flannagan's New York landlady, tracing an odor of gas to his studio, found the sculptor seated dead next to an unfinished female figure. Flannagan

was an individualist, and his sturdy stone carvings bear the indelible imprint of complete aesthetic integrity.

Charles Reiffel, noted California landscapist, died in San Diego on March 14 at the age of 80. Charles Vezin, who retired from business at 61 to become a prominent conservative painter, died in Florida, aged 84. The passing of Gertrude Vanderbilt Whitney, sculptor and founder of the great Whitney Museum, was a sad blow to American art. Dr. Christian Brinton, noted collector, critic and authority on Russian art, died July 14 aged 71. Cecilia Beaux, one of the nation's oldest and most honored portraitists, died in her 87th year. Charles C. Curran, for 20 years secretary of the National Academy, ended his long career Nov. 9 at the age of 82. Henry McCarter, famous artist-teacher at the Pennsylvania Academy, died Nov. 20 aged 73.

As the new year comes in, things are better on the fighting front; they should be better on the cultural front. The best any American can do is to work his hardest at the job fate has accorded him. Forget the crying towel and the "they say" rumors. Labor is wealth and wealth will help win the war.—PEYTON BOSWELL, JR.

Art and Ordnance

WAR PLANTS in New York, New Jersey, Texas and California are employing nearly half the recent women art graduates of Cooper Union, Professor Esmond Shaw reports. The demand for trained women artists is so great that many students have interrupted their schooling to work in war industries. Ship and plane production plants employ the majority of the women, with drafting and tracing work predominating.

Aircraft plants employ art trained personnel as apprentice engineers and painters of plane instruments, while a prominent ship-builder has students working on piping layout designs. A Brooklyn plant which manufactures delicate war instruments is seeking young women to make sequential assembly line drawings.

The Army and Navy, too, have a growing personnel of art students. In the Ordnance Department the students are engaged in map-making, statistical drafting and general drafting while the Navy employs them to retouch photographs for Navy instruction books, design naval insignia and as engravers.

Other positions open to art students include silk-screen work for tanks, fighter planes and bombers, research work for low-cost housing and real estate development, and designing of pre-fabricated housing for war workers.

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3 P.M.—Meeting of State Chairmen and Directors.

5 P.M.—Business meeting of members.

7 P.M.—Annual Dinner-Announcement and awards to State Chapters of 1942 American Art Week prizes.

The plans for this event will appear in greater detail on these pages in subsequent issues.

Special Notice to Members

It is not necessary for any League member to subscribe to any other magazine or join any other group to participate in any activity in which the League is interested or is a co-operating unit.

There seems to be a misunderstanding regarding Artists for Victory, in which the League is the largest supporting group. Our members are entitled to any information which is being sent out, and we will publish in these columns the important steps or action which Artists for Victory take.

A letter was recently sent out which gave a different impression, and we are informed an intensive canvass is to be made among our members which implies the necessity of subscribing for another magazine if you are to participate in Artists for Victory or to know of their activities.

This is not so. If you are a member of the League you are in on anything the League is in.

(Through Artists for Victory, Inc.)

WANTED: Volunteer artists for Civilian Defense work in the New York Metropolitan Area; for regularly stated hours, chiefly in proposed work-shop, but occasional assignments for work in their own studios, TO PRODUCE POSTERS AND DISPLAY MATERIAL.

If you can spare some time, either day or evening hours, write to Ethel Katz, Coordinator of Art Production, Civilian Defense Volunteer Office of Greater New York, City Hall, New York, N. Y.

Florida Tax Situation

The League believes that artists may now send their work into Florida without it being subjected to a tax—unless sold.

The special tax law still remains on the statute books, and under it, the tax officers may levy a tax if they see fit to do so.

But after the situation had been brought to light by the League and the great harm it would do, if extended to

art was evaluated, it was the consensus among the taxing bodies that the purpose of the law was hardly intended to include works of art, and that they would not seek to levy on it.

So the League, accepting that assurance feels it can safely broadcast "All Clear in Florida," and in passing, wishes to extend its grateful thanks to its Florida Chapter chairman, and officers, as well as to the museum directors, and art organizations who gave their splendid and effective efforts to clear this embarrassing situation.

Fair Art Juries

This subject is fast becoming the leading subject in the art world, particularly as one group which has had things exclusively its own way, seeks to head off any action which would open the doors of museums and galleries and public competitions to all artists on a fair basis.

One of the ridiculous methods adopted by this tight clique is the claim by the Director of a Museum to whom the League protested the make-up of its jury for its prospective mural competition.

Asked who were the "conservative" representatives on the jury he gave the names of two of its members who not only pride themselves on being quite abreast of any other "modern," but who are repeatedly so listed by the critics—especially the "modern" critics.

It will be fine and dandy if they can be all things to all men—fill both qualifications the League is demanding of art juries—that they represent both schools of art and are manifestly fair. And fairness begins right here!

American Art Week Reports

In the next issue of THE ART DIGEST will begin to appear notes on the accumulated reports on 1942 American Art Week celebrations.

The Artist's Bookshelf

By Theodore Bolton

(Continued from December 15 issue)

NOTE: In the last installment the book by Joan Evans on TASTE AND TEMPERAMENT should be listed under: 6. BOOKS ON ART EDUCATION, following Walter Beck, SELF-DEVELOPMENT IN DRAWING.

5. Art Books on Technique

GETTENS, RUTHERFORD J., and
GEORGE L. STOUT

PAINTING MATERIALS: A SHORT ENCYCLOPAEDIA. New York, Van Nostrand, 1942.

Based on material assembled from articles by the authors appearing in *Technique*

The Art Digest

nical Studies in the Field of Fine Arts, 1936-1941, the book is arranged in five sections. In each section, items are placed in alphabetical order. The sections are: Mediums; Adhesives and Film Substances; Pigments; Solvents, Diluents and Detergents; Supports; Tools and Equipment. Edwin W. Forbes states in the introduction that the book is of value to students of painting processes, picture restoration, and picture conservation; and also to creative artists. An indispensable volume.

MAERZ, A., and M. REA PAUL

A DICTIONARY OF COLOR. New York, McGraw-Hill, 1930.

A good reference book with 56 color plates. Appendix A presents the synonyms for hue, value and intensity as given by many writers of books on color. In Appendix C there are six parallel columns giving color names in English with their equivalents in French, Italian, Spanish, German, and Latin. There is an exhaustive bibliography.

MUELLER, HANS ALEXANDER

WOODCUTS AND WOOD ENGRAVINGS: HOW I MAKE THEM. New York, Pynson Printers, 1939. Profusely illustrated. The illustrations include: wood cuts, color wood cuts, wood engravings, engraved vignettes, wood engravings in two, three and five colors.

The author expresses himself on the subject of the illustrated book as follows: "... if an illustrated book is to be made, the text must be dominated by the illustrations, no matter how unobtrusively. For that reason I consider a book with only five full page illustrations a most unsatisfactory production ... In my opinion the illustrations should occupy from one third to one half of the printed space, and there should be no gaps in their sequence. Illustrations should appear in a book like residents of a house, not like Sunday visitors."

The author speaks of the proper scale or size of the color wood engraving as follows: a one color wood engraving in its "command of space is limited to about the area of half a medium sized book page. Beyond that size the wood cut in one or more colors is preferable."

O'HARA, ELIOT

MAKING WATER COLOR BEHAVE. New York, Minton Balch, (1932). 21 plates. 1 color front.

This useful small handbook by a well-known professional artist describes the chief methods of painting in water color. Plates I to IX show progressive stages in the painting of one of O'Hara's pictures. A modern innovation, the use of rubber cement, is clearly described: the rubber cement is painted on the sections which the artist wishes left untouched by his broader washes, such as the sky.

PENNELL, JOSEPH

PEN DRAWING AND PEN DAUGHTS-MEN. London, Macmillan 1889. Also: 1894 and 1920.

An excellent large book of illustrations useful in any edition.

POPE, ARTHUR

INTRODUCTION TO THE LANGUAGE OF DRAWING AND PAINTING VOLUME I, THE PAINTER'S TERMS; VOLUME II, THE PAINTER'S MODES OF EXPRESSION. Cambridge, Harvard University Press, 1929, 1931.

ROSS, DENMAN WALDO

ON DRAWING AND PAINTING. Boston, Houghton, 1912.

The color palettes described are based on a system of "suitable triads."

ROSS, DENMAN WALDO

THE PAINTER'S PALETTE, A THEORY OF TONE RELATIONS, AN INSTRUMENT OF EXPRESSION. Boston, Houghton, 1919.

The color palettes described are based on an arrangement of colors according to the "spectrum band" with complements in corresponding values.

SULLIVAN EDMUND J.

LINE, AN ART STUDY. New York, Scribner's, 1923.

This work, by a well-known illustrator, relates to pen and ink drawing. It is both technical and theoretical. Possibly one of the most useful discussions on three-dimensional illustration in pen and ink.

WATSON, ERNEST W.

PENCIL DRAWING, New York, Watson-Gupt: Publications, 1941. 18 reproductions.

Revised and enlarged edition. A self-instruction book.

WEITENKAMPF, FRANK

FAMOUS PRINTS, MASTERPIECES OF GRAPHIC ART, REPRODUCED FROM RARE ORIGINALS. New York, Scribner's, 1926. 70 plates with descriptive text for each plate.

The author notes: "The plates in this book are reproduced in actual size of the original except where that size exceeds a limit of 8 x 10 inches, in which case there is a corresponding reduction." The technical value of reproductions of masterpieces in exact size is obvious to every student of the graphic arts. Etchings, aquatints, wood cuts, wood-engravings, lithographs, mezzotints and stipple engravings are among the processes presented. The book is "indispensable."

6. Books on Art Education


KEPPEL, FREDERICK P., and R. L. DUFFUS

THE ARTS IN AMERICAN LIFE. New York, McGraw Hill, 1933. (Recent Social Trends in the United States monographs.)

Treats of art education in schools; art education outside schools, especially in museums; painting, sculpture; art advertising; commercial design; music, dancing; the theater; the cinema; and "The Government and Art." Largely a factual study. Under ART EDUCATION, statistics are presented for the decade 1920-1930. The authors conclude: "The architectural school ... is probably the key to the future in the teaching of the fine arts in colleges and universities." Although the main body of the report is factual, the first chapter is a discussion of recent trends: "The conception of the artist as a man who creates only to please himself, with no thought of communicating with his fellows or of influencing them, is recent ... The theory of the individualistic artist is mentioned only because if such artists do exist they do not come within the scope of the present discussion. It is here proposed to deal with art as a social phenomenon in a given country over a limited period of time. Under the restrictions of this formula, the artist who produces for himself alone, with no thought of his fellows, would be of importance for two reasons only: first, negatively, because he would express a revolt against society, just as would a man who retired to a mountain top to live by himself; second, positively, because his work might affect his fellows, even though he did not intend that it should.

[To Be Continued]

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History & Art Jan. 6-31: Van Gogh and Contemporary Dutch Painters.

ALBUQUERQUE, NEW MEX.
University of New Mexico Jan. 3-22: Faculty Exhibition.

ATHENS, OHIO
University Gallery Jan.: 2nd Annual Ohio College Show.

AUBURN, N. Y.
Cayuga Museum Jan.: Rationalist Show of Sane Art, Western New York artists.

BALTIMORE, MD.
Museum of Art Jan.: Islamic Art; Art of the Armed Forces.
Walters Art Gallery Jan.: Old Cameos and Intaglios.

BOSTON, MASS.
Guild of Boston Artists Jan. 18-30: Paintings of the Sea, Alphonse J. Shelton.
Institute of Modern Art Jan. 4-30: Paintings & Sculpture by American Negroes.
Museum of Fine Arts To Jan. 10: Christmas Exhibition; Jan. 13-Feb. 21: Paintings & Drawings, Charles Dana Gibson.
Public Library Jan.: Etchings, Bracquemond; Corot, Legros, Meryon and Millet.
Vose Gallery Jan. 4-23: California Landscapes by Ross.

BUFFALO, N. Y.
Albright Art Gallery Jan. 4-Feb. 28: Thorne American Miniature Rooms.

CHICAGO, ILL.
Arts Club Jan. 6-27: Morris Graves, Jean Helion.
Galleries Assn. Jan. 9-30: Frances A. Borahy & Herbert V. Olson.
Mandell Brothers Jan.: Group show, Porter Country Art Assn.; watercolors, Myra A. Wiggins.
Pokrass Gallery Jan.: Group show.

CINCINNATI, OHIO
Art Museum Jan. 5-Mar.: Thorne European Miniature Rooms.

CLEVELAND, OHIO
Museum of Art Jan.: Severance collection; To Jan. 10: Contemporary Art of the Western Hemisphere.

COLUMBUS, OHIO
Gallery of Fine Arts Jan.: Old Masters.

DALLAS, TEX.
Museum of Fine Arts To Jan. 10: Silk Prints; Jan.: Paintings by American Artists.

DAVENPORT, IOWA
Municipal Art Gallery Jan. 10-31: Jerome Myers Memorial.

DAYTON, OHIO
Art Institute Jan.: Pittman Paintings & Drawings; Local Artists' Show.

DENVER, COLO.
Art Museum Jan.: Oils, Grosz; Paintings, Arnold Ronnebeck; Watercolors, Dehn.

DETROIT, MICH.
Institute of Arts To Jan. 29: Art of Australia; To Jan. 31: Mexican Contemporary Painting.

DUBUQUE, IOWA
Art Assn. Jan.: Soviet War Posters.

ELMIRA, N. Y.
Arnot Art Gallery Jan.: Oils, William R. Leigh.

FITCHBURG, MASS.
Art Center Jan.: Portraits.

GRAND RAPIDS, MICH.
Art Gallery Jan.: Leonardo Da Vinci.

GREENBAY, WIS.
Neville Public Museum Jan.: Wildlife Art, Earl C. Wright.

HOUSTON, TEX.
Museum of Fine Arts To Jan. 12: Latin-American Art.

INDIANAPOLIS, IND.
John Herron Art Institute To Jan. 17: Modern Russian Paintings.

IOWA CITY, IA.
University of Iowa To Jan. 25: Contemporary Oil Painting.

KANSAS CITY, MO.
Nelson-Atkins Museum Jan.: British Arts & Crafts; Paintings, Jesus Guerrero Galvan.

LOS ANGELES, CALIF.
County Museum To Jan. 29: American Painting.

Foundation of Western Art To Jan. 9: Student show, U. S. Indian School.

LOWELL, MASS.
Whistler's Birthplace To Jan. 15: Group Show.

MADISON, WIS.
Wisconsin Union To Jan. 17: Modern French Painting.

MANCHESTER, N. H.
Currier Gallery Jan.: Lithographs by Daumier; Illustrations by Homer.

MEMPHIS, TENN.
Brooks Memorial Art Gallery To Jan. 15: Tenn. Society of Artists Annual.

MIDDLETOWN, CONN.
Wesleyan University To Jan. 10: Etchings & Lithographs.

MINNEAPOLIS, MINN.
Institute of Arts To Jan. 18: Carved Jades of Chang & Chou.
University Gallery Jan.: Crafts.

MONTCLAIR, N. J.
Art Museum To Jan. 24: 5 Centuries of Art in 5 Countries; Paintings, Henry S. Eddy.

MONTGOMERY, ALA.
Museum of Fine Arts Jan.: Oils, Celine Backeland.

NEWARK, N. J.
Artists of Today To Jan. 9: Murray Kusanobu; Jan. 11-23: C. Lamb.
Newark Museum To Jan. 28: Soldier-Artists of Fort Custer, Mich.

NEW HAVEN, CONN.
Public Library To Jan. 8: Isabella Ruth Doerfler; Jan. 9-19: Watercolors & Oils, Frederick T. Fay.

NEW LONDON, CONN.
Lyman Allyn Museum Jan. 4-31: 18th century Italian-English etchings.

NEW ORLEANS, LA.
Arts & Crafts Club To Jan. 16: Indian Art; Jan.: Members Show.

NORFOLK, VA.
Museum of Arts To Jan. 10: Wood Sculpture, Harry Donlevy.

OKLAHOMA CITY, OKLA.
WPA Art Center To Jan. 15: Works by members of Schools Faculty.

OMAHA, NEBR.
Joslyn Memorial Jan.: Watercolor Drawings, Czernomski; Prints from An American Group; Six States Oil and Watercolor Exhibition.

PALM BEACH, FLA.
Society of the Four Arts To Jan. 10: European American Paintings.

PHILADELPHIA, PA.
Academy of Fine Arts To Jan. 11: Illustrations.
Artists Gallery To Jan. 15: Group Show.
Carlen Galleries Jan.: Works, Daniel Rasmussen.

A. C. A. Gallery (20W8) To Jan. 9: David Burlik Paintings.
Academy of Allied Arts (349W86) To Jan. 10: 12th Annual Winter Show.

Acquavella Galleries (38E57) Jan.: Old and Modern Masters.

H. V. Alhson Galleries (32E57) Jan.: French & American Prints & Drawings.

American-British Art Center (44W 56) Jan.: Bombshell Group.

American Institute of Decorators (595 Madison) To Jan. 14: Contemporary Paintings.

An American Place (509 Madison) To Jan. 22: Paintings, John Marin.

Arzent Galleries (42W57) Jan. 4-16: Muriel Alford, landscapes.

Art of This Century (30W57) Jan.: Group Show.

Artists Gallery (43W55) To Jan. 11: Paintings, Adolph Gottlieb.

Associated American Artists' (711 Fifth) To Jan. 9: Watercolors.

Aaron Berkman; Paintings, Frank Kleinholz.

Babcock Galleries (38E57) To Jan. 16: 19 & 20 Century Americans.

Barzansky Gallery (860 Madison) Jan.: American Paintings.

Bignou Gallery (32E57) Jan.: Modern French Paintings.

Bland Gallery (45E57) Jan.: Sporting Prints and Paintings.

Bonestell Gallery (743 Fifth) Jan.: American Paintings.

Brooklyn Museum (Eastern Pkwy.) Jan.: "25 Years of Dorothy Wright Liebes"; Prints, Edward Munch.

Brunner Gallery (110E58) Jan.: Old Masters.

Buchholz Gallery (32E57) Jan. 5-23: Homage to Rodin, Part II.

Carstairs Gallery (11E57) Jan. 4-30: Contemporary French Painting.

Columbia University (116 & B'way) To Jan. 16: Drawings, Henry J. Meloy.

Contemporary Arts Gallery (106E 57) Jan. 4-22: Paintings, Antonio Matti.

Downtown Gallery (43E51) To Jan. 9: Inter-American Folk Art.

Durand-Ruel (12E57) Jan.: 19th Century French Paintings.

Durlacher Bros. (11E57) Jan.: Old Masters.

Albert Duveen (19E57) Jan.: 18th & 19th Century American Paintings.

Museum of Art Jan.: Prints of Artists at Work.

Plastic Club Jan. 13-27: Watercolors.

Print Club To Jan. 15: Etchings, Laboureur.

PITTSBURGH, PA.
Carnegie Institute To Jan. 17: Selections from 21st International Watercolor Exhibition, Chicago Art Institute.

PITTSFIELD, MASS.
Berkshire Museum Jan.: Paintings, Henry Schnakenberg.

PORTLAND, ME.
Sweat Memorial Museum Jan.: Watercolors, Alice Harmon Shaw.

PORTLAND, ORE.
Art Museum Jan.: Book illustrations, Margot Austin.

PRINCETON, N. J.
Print Club To Jan. 10: Silk Screen Prints, Harry Shokler.

PROVIDENCE, R. I.
Art Club To Jan. 10: Oils and Prints, Pasquale Masiello; Jan. 12-24: A. Dwight Burnham & Gilbert Franklin.

RICHMOND, VA.
Valentine Museum Jan. 6-15: Murals, Julien Binford.

ROCHESTER, N. Y.
Memorial Art Gallery Jan. 8-Feb. 7: 50 Watercolors.

ROCKFORD, ILL.
Art Association Jan.: Watercolors by Western Artists.

ST. LOUIS, MO.
City Art Museum Jan. 4-Feb. 1: 85 Paintings by Contemporary Americans; Sculpture by Flanagan.

ST. PAUL, MINN.
Gallery & School of Art To Jan. 25: Crafts.

SAN FRANCISCO, CALIF.
Palace of Legion of Honor From Jan. 5: Recent Accessions; Modern French Tapestries; From Jan. 8: American Artists.

Esplanade Galleries (161W57) Jan. 11-23: Balinese Paintings, Louise Garrett and Robert A. Koke.

8th Street Gallery (33W8) To Jan. 16: Graphic Arts Group, Gallery Art Assn.

Ferargil Galleries (63E57) To Jan. 16: William Ranken Memorial Exhibition.

Frick Collection (1E70) Jan.: Permanent Collection.

Galerie St. Etienne (46W57) Jan. 11-30: Sculpture by Seymour Lip-ton.

Gallery of Modern Art (18E57) Jan.: Paintings for the Home.

Grand Central Art Galleries (Hotel Gotham) To Jan. 16: American Painting.

Arthur H. Harlow & Co. (42E57) Jan.: Etchings, Gerald L. Brockhurst; Lithographs, Stone Wengert; Woodcuts, Grace Albee; Paintings, Carl Runquist.

Kleemann Galleries (62E57) Jan. 9-31: John Singer Sargent, watercolors.

Knoedler & Co. (14E57) To Jan. 6: Daniel Collection of American Paintings.

Kraushaar Galleries (730 Fifth) To Jan. 9: Paintings of 1915-1920.

John Levy Galleries (11E57) Jan.: Old Masters.

Julien Levy Galleries (11E57) Jan. 12-Feb. 13: Leonid Retrospective.

Lilienfeld Galleries (21E57) To Jan. 16: Paintings by Old Masters.

Macbeth Gallery (11E57) Jan. 4-23: Paintings, Carl Sprinchorn.

Matise Gallery (41E57) Jan.: Modern French Painting.

Metropolitan Museum (Fifth at 82) Jan.: Artists for Victory Exhibition.

Midtown Galleries (605 Madison) Jan. 4-29: Watercolors, Jacob Get-tar Smith.

Mitch Galleries (108W57) Jan.: American Paintings.

Montross Gallery (785 Fifth) Jan.: Paintings & Drawings, Percy Albee.

Morton Galleries (130W57) To Jan. 10: Marines, Linwood C. Borum.

Museum of Modern Art (11W53) To Jan. 24: 20th Century Portraits; To Jan. 19: New Acquisitions.

Museum of Non-Objective Painting (24E54) Jan.: Anniversary Show.

Newhouse Galleries (15E57) To Jan. 16: Paintings, Agna Enters.

National Academy of Design (1083

Museum of Art To Jan. 8: United Nations Posters.

SANTE FE, NEW MEX.
Museum of New Mex. To Jan. 14: Raymond Jonson.

SARATOGA SPRINGS, N. Y.
Skidmore College Jan.: War Posters.

SPRINGFIELD, MASS.
Museum of Fine Arts Jan. 10-31: Graphic Processes.

STATEN ISLAND, N. Y.
Institute of Arts To Jan. 15: Chinese Textiles.

SYRACUSE, N. Y.
Museum of Fine Arts Jan.: Paintings by Sully, Harding and Moras; Syracuse Printmakers.

TOLEDO, OHIO
Museum of Art Jan.: Chinese Art.

TORONTO, CAN.
Gallery of Toronto Jan.: Henri Rousseau.

TULSA, OKLA.
Philbrook Art Center To Jan. 11: Paintings, Eugene Kingman.

UTICA, N. Y.
Munson-Williams-Proctor Institute Jan.: Dail.

WASHINGTON, D. C.
Corcoran Gallery To Jan. 13: Sales Exhibition.

Phillips Memorial Gallery To Jan. 4: Chagall.

Smithsonian Institution To Jan. 17: 41st Annual, Pennsylvania Society of Miniature Painters; Jan. 8-31: Paintings & Designs, Simon Lissim; Jan.: American Color Print Society.

Whyte Bookshop & Gallery Jan. 11-31: Paintings, Rudolf and Annel Jacob.

WILMINGTON, DEL.
Art Center Jan. 10-31: Crafts.

WORCESTER, MASS.
Art Museum Jan. 3-24: Cleveland Watercolors & Enamels Exhibition.

YOUNGSTOWN, OHIO
Butler Institute Jan.: 8th Annual New Year Show.

Fifth) Jan. 12-26: Society of American Etchers' Annual.

Newman Gallery (66W55) To Jan. 10: Joseph Newman, paintings.

New York Botanical Gardens (Bronx Park) To Jan. 10: Membership Show, Bronx Artists Guild.

New York Historical Society (170 Central Pk. W.) To Jan. 16: Paintings of the Nativity.

Nierendorf Gallery (53E57) To Jan. 10: Kandinsky Retrospective; Unity in Diversity.

Passedoit Gallery (121E57) Jan.: Modern Art.

Peris Galleries (32E58) Jan. 4-30: Paintings, Karl Priebe.

Phacotheca (20W58) To Jan. 16: Hanaiah Harari.

Puma Gallery (108W57) Jan.: New Drawings by Puma.

Rehn Gallery (883 Fifth) Jan. 11-30: 8 Portraits.

Rosenberg & Co. (16E57) Jan. 5-30: Paintings, Vuillard and Bonnard.

Salmasundi Club (47 Fifth) Jan. 8-29: Annual Auction Exhibition.

Scheffer & Brandt Galleries (69E 57) Jan.: Old Masters.

Schneider-Gabriel Galleries (69E57) Jan.: 19th Century French Painting.

Andre Seligmann (15E57) Jan. 6-30: Arthur Szyk.

Jacques Seligmann (5E57) Jan.: Old Masters.

E. & A. Silberman (32E57) Jan.: Old and Modern Paintings.

60th Street Galleries (22E60) Jan. 4-16: Work by 6 Artists.

Harry Stone Gallery (555 Madison) Jan.: Fire-Fighting & Locomotives.

Studio Guild (130W57) To Jan. 8: Oils, Stella Bogart.

Valentine Gallery (55E57) Jan.: French Modern Art.

Vendome Gallery (23W56) To Jan. 18: Paintings of Indians, Eugene Bischoff.

Wakefield Gallery (64E55) Jan. 5-23: John Franklin Hawkins.

Weyhe Gallery (794 Lexington) Jan.: Prints.

Whitney Museum (10W8) To Jan. 6: Annual Exhibition of Paintings, Sculpture and Prints.

Wildenstein Gallery (19E64) Jan.: French Painting.

Willard Gallery (32E57) Jan. 5-22: Homage to Rodin II, American Contemporary Sculpture.

Howard Young Gallery (1E57) Jan.: Old Masters.

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